HOW TO PUT ON AN AMATEUR CIRCUS

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How to Put On an Amateur Circus

By

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and

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With Photographs and Sketches
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How to Put On
an Amateur Circus

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INTRODUCTION

SINCE men and women are merely children grown up, this book is for the use of all boys and girls between the ages of eight and eighty. It is especially recommended to playground and club directors, managers of Junior Chautauquas, chairmen of school entertainments, society folk who wish to produce a pleasing burlesque affair, and each and every one interested in amateur amusements. The idea is to bring the circus to town at any time ; for if the regular aggregation of wonders is not in sight, you can make one of your own.

HOW TO PUT ON AN AMATEUR CIRCUS probably was born in the minds of its authors at the time when they gained a reputation with their first production in a barn loft. The idea stayed with them during the years in which their reputation and ability grew. They have put on many circuses, and their success undoubtedly has been largely due to the fact that they have never lost sight of the juvenile principle. And in this work the needs of the boys with only a loft or a backyard at their disposal have been taken care of, as well as those of the more studied performance under a tent, in an auditorium or other enclosure. It has been sought to do away entirely with the difficulty experienced by directors in gathering ideas, material and necessary paraphernalia.

The authors have been called upon to direct circuses for schools, clubs, playgrounds and similar organizations. Each time they tried to make the circus better than their preceding one. Notes and photographs were kept, together with new ideas and helpful suggestions from outsiders. The entertainment herein presented is the outgrowth of all this practiced experience, and was first offered in response to a request from one of the largest Chautauqua bureaus for some constructive play plan for its Junior department. From many different plans submitted the circus idea was selected. Since the construction work was to be carried on by boys and girls it was necessary to simplify the directions and drawings.

Many experiments were made with different materials in the construction of animals and paraphernalia until the most suitable, inexpensive and available were found. The drawings were carefully made and the dimensions and directions worked out so plainly that a child might readily understand them and carry on the construction with little supervision. The entertainment is suited to any number of participants of all ages and sizes and can be used by boys and girls alone or by grown-ups.

This circus was produced successfully in 500 Chautauqua towns in twenty states during a three-year period before being published. It is hoped that it may be helpful to schools, clubs and all organizations and individuals looking for a novel entertainment; that it will relieve the director of the bulk of his worries; and that it will give our boys and girls many happy hours of constructive play.

THE PUBLISHERS

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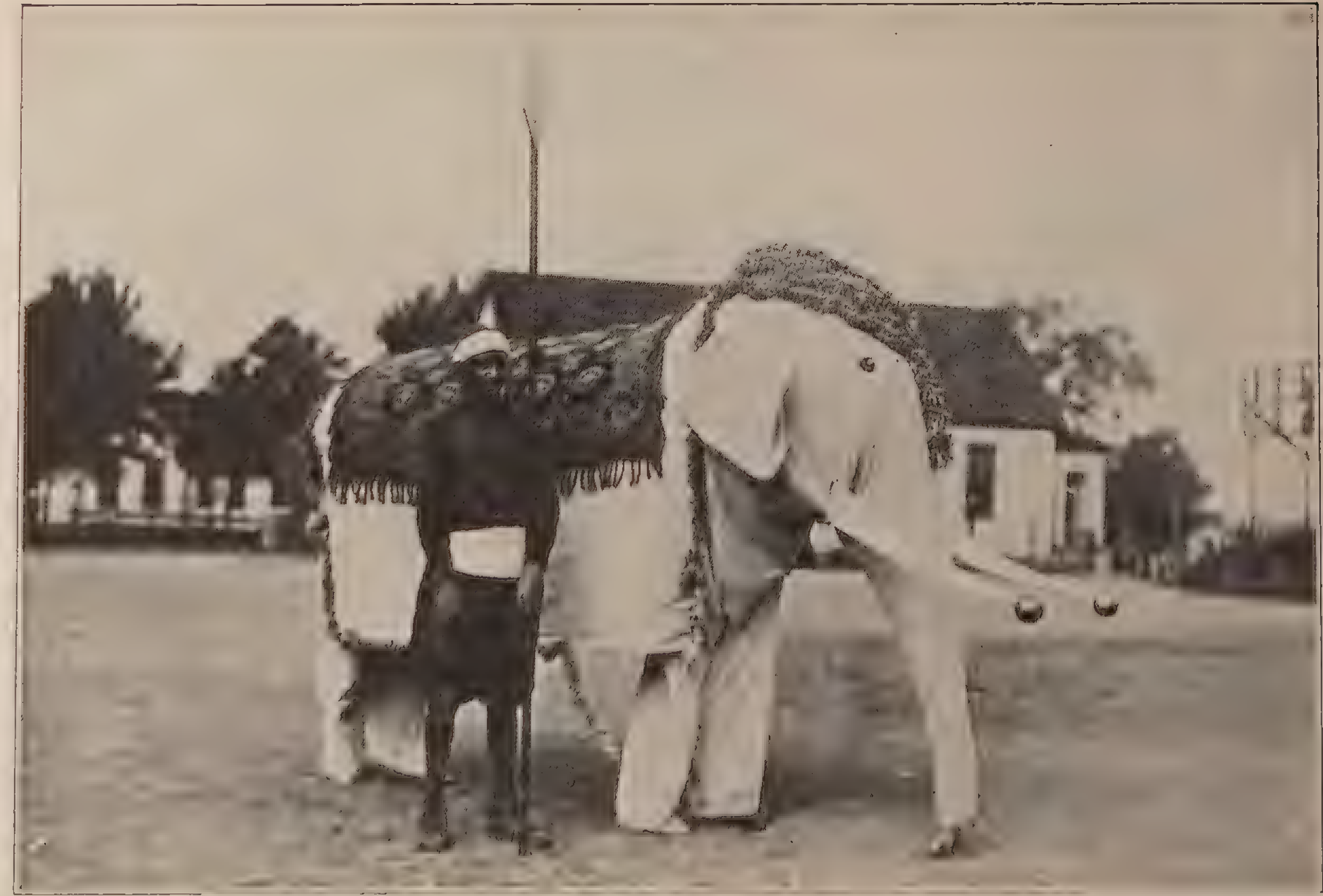


FRONTISPIECE

ONE OF THE MANY ANIMALS, AN ELEPHANT, MADE BY THE BOYS THEMSELVES

CHAPTER ONE

In General

This book is the outgrowth of numerous amateur circuses directed by the authors and their co-workers. The success of these circuses, and the frequent requests from many sources for suggestions and help in giving similar entertainments, have convinced the authors that there is a widespread demand for entertainments of this kind. They can be put on in a very short time, require very little practicing, allow a large number to take part, and, from the financial standpoint, are great money-makers. Every feature and stunt suggested has been actually tried out and proven successful.

One of the leading Chautauqua bureaus used the plan for a season in connection with their Junior Chautauqua work on their large circuit. The next season it was used by them again on three of their circuits. One of the first local organizations to use it was the Denver, Colorado, Playground Association, which adopted the plan for their Annual Play Day.

Circuses put on by home talent are by no means new. This production is out of the ordinary in that it is a burlesque circus. It is entirely a home-made affair, and the making of the animals and paraphernalia is one of the greatest pleasures that those taking part will derive from the circus. Most of the materials can be furnished by the participants.

Perhaps the reason that minstrel shows, as put on by amateurs, are so universally successful, is that the performers realize that they are not recognizable, therefore stage fright does not have to be reckoned with. The same holds true with a burlesque circus.

The circus as here outlined has three aims in view: First, to develop originality, taste, and ability for constructive rather than destructive play; second, to provide an unique entertainment, suited to any number of participants of varied ages; third, to make money.

More features are suggested than will probably be used. The effort has been to offer a variety of features so that a selection, pleasing to any audience and adapted to any local conditions, can be made.

It will be noted also that great flexibility is allowed as to the manner of presentation. The authors have produced juvenile circuses under widely varying conditions—sometimes in school auditoriums, sometimes in gymnasiums, sometimes under canvas. These varying conditions are all taken into consideration in the chapters which follow, so that the circus idea, as presented here, may prove practical under all conditions.

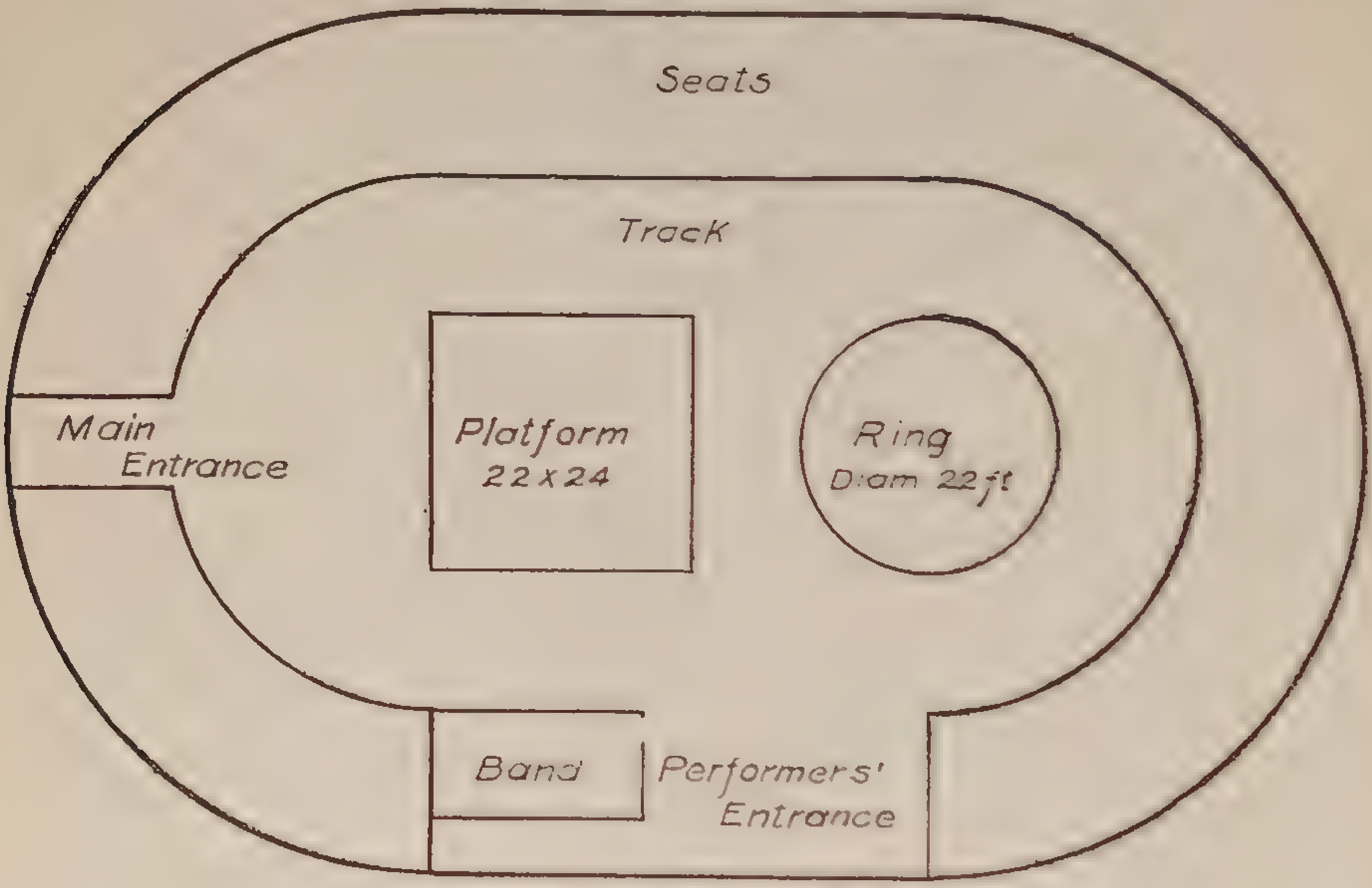

Seats
Track
Main Entrance
Platform 22 x 24
Ring Diam 22 ft
Band
Performers' Entrance

FIGURE 1

PLAN RECOMMENDED FOR A TENT CIRCUS

CHAPTER TWO

TO THE DIRECTOR

The circus may be given in a gymnasium, an auditorium, a theater, or in assembly rooms in schools. A large tent, if available, with a platform and ring in the center, would be ideal for the circus. Figure 1 shows the plan of a tent with proper arrangement of seats, platform and ring. A tent 80 by 120 ft. is the ideal size. A smaller one can be used by leaving out either the ring or platform. The tent and seats can be rented at a reasonable cost.

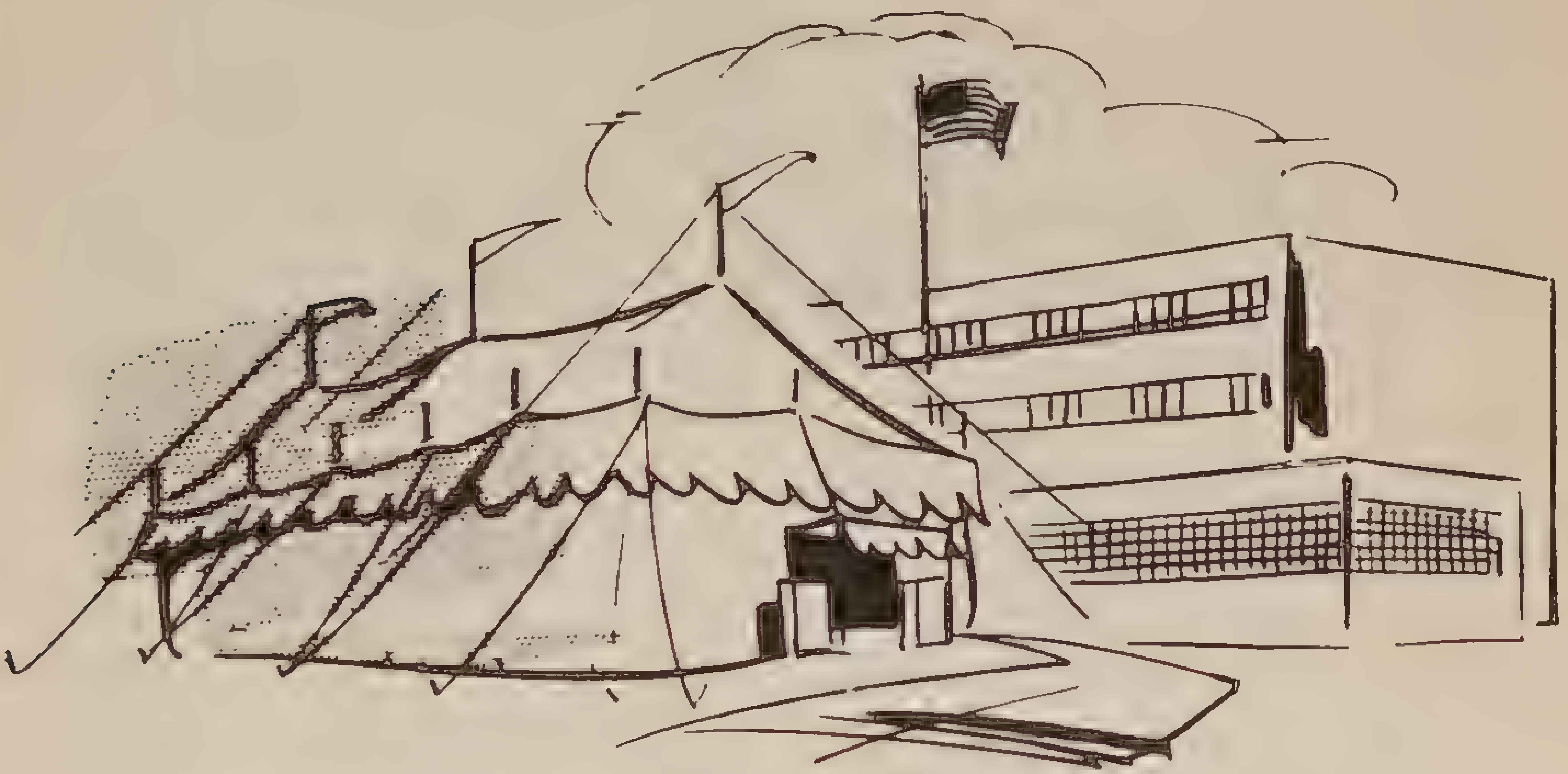


FIGURE 2

THIS AMATEUR CIRCUS TENT WAS PITCHED ON THE SCHOOL PLAYGROUND

If a theater or auditorium is used, a roll of slat fencing, borrowed from the hardware dealer, and placed across the front of the stage, will make a fine arena for the animal acts.

If a gymnasium or auditorium is not available a large hall in a school building will serve. Several large tables can be used for a stage, or two-inch planks can be placed on saw horses. Entrances and exits can be made from adjoining rooms.

Unless crowded for room, do not place side shows in the same room with the general performance. Use, if possible, halls and rooms leading to the "Big Tent," and keep audience out of the latter while side shows are showing. If the side shows take well it may be wise to delay the ring performance. The small side shows can be housed in booths, while others, such as the negro minstrels, had best be given in rooms. The side shows may also be made a part of the general performance, or they can be given in the form of a concert immediately after the general performance. In this way no extra space will need to be provided for the side shows.

The circus as outlined calls for 135 participants but the number of side shows and the number of features in the ring performance may be increased or decreased, and the number of performers in the various features may also be varied to include a greater or smaller number. By having side show people take part in the ring performance the circus can be staged by seventy-five people. If only a ring performance is given, as few as forty people can stage it successfully. The ring performance will consume from one and a half to two hours.

When describing the plan to participants for the first time, make clear to all the nature of the circus, emphasizing its novel and striking features. Bring out clearly the fact that no one will recognize the performers in their "get-ups": that making the animals and costumes is great fun; and that these unique products of their own handiwork will be theirs after the circus.

The preliminary work, such as making the animals and costumes, had best be completed and got out of the way, reserving for the last few days the practicing and the working up of the various stunts. It has been the experience of the authors that, with only a short time in which to work up the performance, the interest and enthusiasm are kept at high pitch, and the result is a performance full of "pep" and go. Very successful circuses have been given without a single rehearsal, in cases of emergency.

The director needs assistants to take charge of the various features and groups of performers, reserving for himself the responsibility of the circus as a whole.

The circus naturally divides itself into the following departments, each of which requires a capable person in charge, who will co-operate with the director.

The Foreman of Construction Work must be a man of mechanical ability. He has charge of the construction and securing of all circus paraphernalia, such as animal frames, ring furniture, cages, floats, banners, and calliope. He has charge of stage hands and all properties, and during the performance is boss behind the scenes, dispatching the participants at the proper time. If a manual training teacher is available he will probably be an ideal man to supervise all construction work.

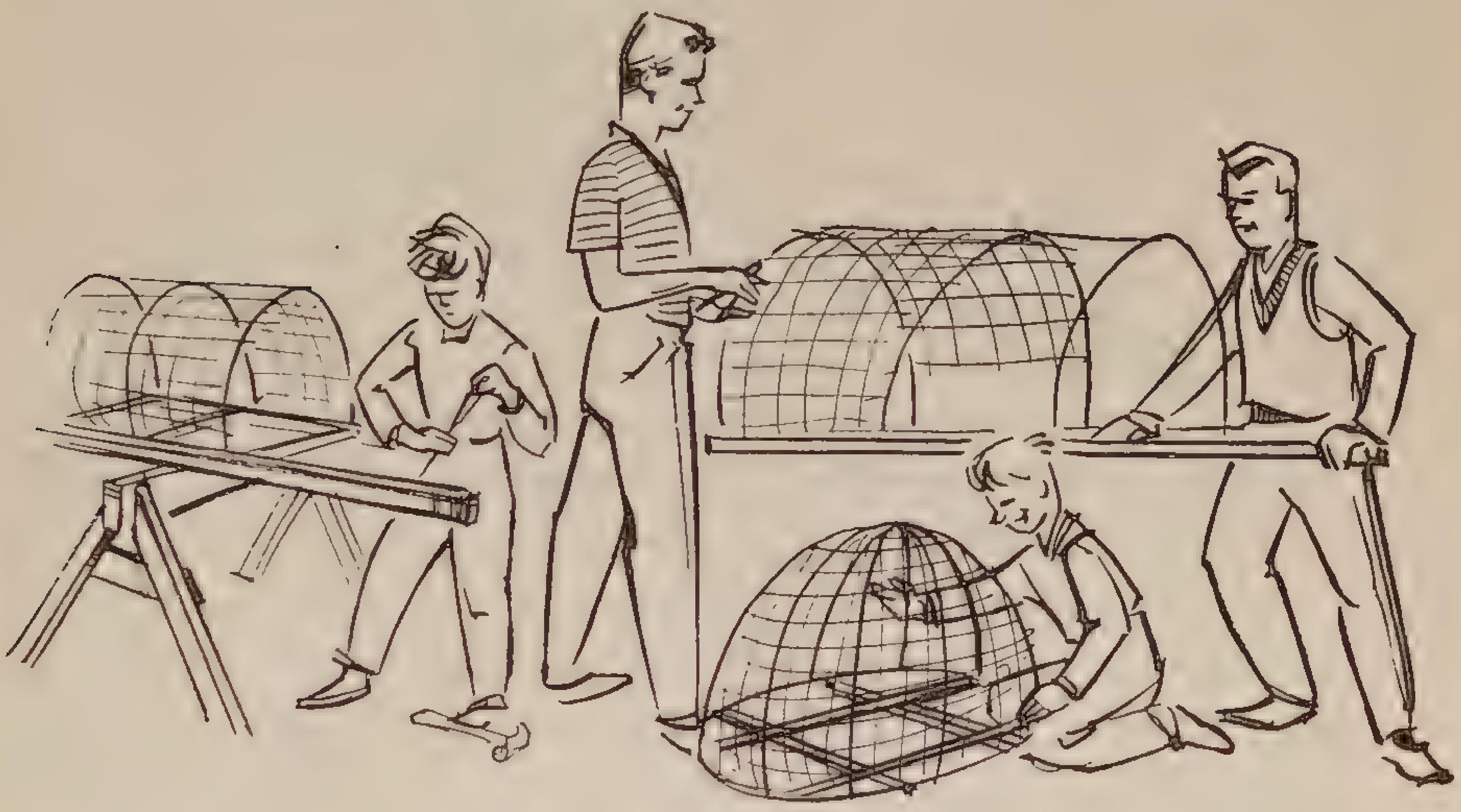


Figure 3

BUILDING THE FRAMES FOR THE ANIMALS

The Costume Maker should work in conjunction with the foreman of construction work in the making of "skins" for the animals, and with the clown and character master in the making of clown and character costumes. This department head also directs the making of the lion, bear, cubs and monkey.

The Clown and Character Master drills the clowns and characters in their stunts. His stunts will be more successful and his direction easier if he goes into the ring as a performer himself. He then can direct the acts in a low voice, and his presence will lend confidence to the performers. He oversees the making of costumes and the securing of properties for his acts. If he can make up his clowns and characters, so much the better.

The Side Show Manager selects and instructs the performers for the side show features, and is responsible for the securing of side show properties and the arranging of the side show "tents."

The Band Leader's first duty is the securing and proper care of the instruments. Besides working up his own part he calls and conducts the rehearsals of the band. He has opportunity for some good acting, and if he is quick to grasp a situation he can liven up things.

The Advertising and Finance Manager is the business man of the circus. He should have charge of the securing and distributing of all advertising matter. If advertising space is to be sold on programs or on parade banners he sees to this also. He writes locals about the circus for the newspapers. He distributes tickets for sale and appoints ticket sellers for the side shows and general performance. He appoints hawkers to sell refreshments. Cash returns are made to him and he is responsible for the turning in of tickets and the paying of bills. All purchases should be made through him since it is his duty to keep expenses down and receipts up.

The Parade Marshal has complete charge of the routing and arrangement of the parade.

Some of the work of managing may be doubled up, one manager having charge of two departments. For instance, the clown and character master could also act as parade marshal.

In addition to the staff assistants mentioned above, committees must be appointed to drill and rehearse the various groups of performers.

CHAPTER THREE

To the Foreman of Construction Work

At your first meeting ask for materials and supplies that you will need, remembering to ask for more than will be needed, for many who promise enthusiastically will disappoint you. You will need at once the following tools and materials.

ITEMS	AMOUNTS ACTUALLY NEEDED
Burlap (gunny sacks)	100 or more
No. 9 fence wire or clothesline wire	300 feet
Poultry netting (5 feet wide)	100 feet long
One-by-one-inch strips of wood	200 feet
Laths	50 to 75
Nails (threepenny and sixpenny)	1 pound each
Carpet tacks	Several boxes
Wire staples (light weight)	1 pound
Hammers	A half-dozen
Saws	A crosscut and a rip
Pliers (for wire cutting)	Two or more pairs
Brace and two bits	3/16-inch bit, 1-inch bit
Rule, yard stick or tape	Several
Darning needles (large)	A half-dozen
Cotton string	One ball
Boxes (wooden)	A good assortment
Candy pails or small barrels	Several
Pulp board or cardboard	12 sheets 11 x 14 inches
Paint and brushes	See Chapter Four

Some hay or excelsior; a bundle of newspapers; some pieces of old rope; muslin, duck or Canton flannel. The various materials need not be new. Old pieces of poultry wire may be gathered, and odd bits of crating or box boards ripped to size. As materials are brought in, sort and pack them in boxes.

Select the performers to take the parts of the Elephant, Giraffe, Gook, Ostrich, Ponies, Circus Ambulance and other features requiring construction work. Make sure that those selected are large enough to take part, as well as capable of doing the work. Cut all materials to size as described later. If the boys tie up and label the stock as it is got out, much confusion will be avoided and time saved in assembling. The girls can be set to opening and cleaning sacks. These should then be sewed together to make strips large enough to cover the animals. This can be done on a sewing machine if one is available.

With the assistance of one of the larger boys, quickly assemble one of the large animals, explaining at the same time the reading of the drawings. With all materials cut to size, and the drawings before them, the boys can easily assemble the other animals. Meanwhile the girls are assisting the costume director in the making of clown and character costumes.

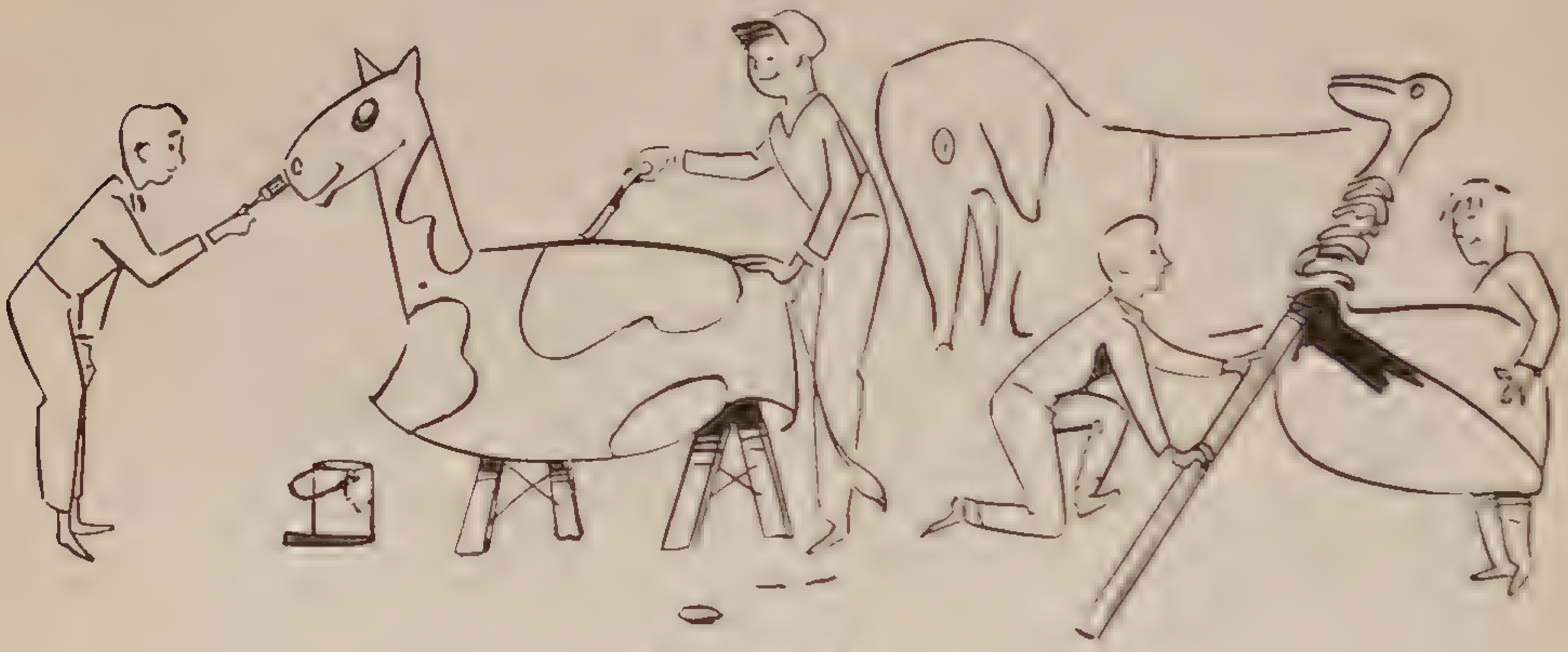


FIGURE 4

IMAGINATION, PAINT AND CANVAS PRODUCE A GAY MENAGERIE.

The boys and girls will work together in the covering, sewing up and painting of the animals. When covering it is best to fasten the burlap to the frames, cut and trim to fit, then sew with large needle and twine.

While many more animals may be made than those suggested, it has been the experience of the authors that to construct a few well-made animals is better than to attempt a large variety.

The animals divide themselves into two groups; those that require framework and those that do not. Those requiring framework are the Elephant, Gook, Giraffe, Ostrich, Ponies, Giant Hootus and Wompus Cat. The Elephant, Gook and Giraffe each require two men, one to form front legs and one to form hind legs, while the Ostrich and the Ponies require only one man each.

The animals that are made without a framework are the Bear, Cubs, Lion and Monkey, only one man being required for each animal. The costumes for these animals are made after the pattern of a sleeping garment.

In covering the first group of animals, use burlap or any coarse cloth. The second group requires strong cloth such as muslin, duck, or Canton flannel. Canton flannel is the most satisfactory. Any of these cloths can be bought in suitable colors, or the white material can be dyed the desired shades.

THE ELEPHANT

For the construction of the Elephant the following materials are required:

Two runners (D and E), each 1 in. x 1 in. x 6 ft. 2 in.
Two crosspieces (A and C), each 1 in. x 1 in. x 1 ft. 10 in.
One curved neckpiece (B), 1 in. x 5 in. x 18 in.
One upper strip (G), 1 in. x 1 in. x 3 ft. 8 in.
Two braces (X), 1 in. x 1 in., length cut to fit.
Wire loop (F), one piece No. 9 wire, 12 ft. long.
Wire ribs (H, K and L), each 4 ft. long.
Wire rib (J), 5 ft. 6 in. long.
Wire back ribs (T and U), one piece 4 ft. 6 in. long, bent V-shape.
Wire ears (W), two pieces 4 ft. 6 in. long.
Two semicircular pieces (M and N), each ½ in. x 9 in. x 18 in.
One semicircular piece (R), ½ in. x 3 in. x 6 in.
Three laths (O, P and Q), 26 in. long.

The several pieces are designated by letters, for easy reference to Figure 6.

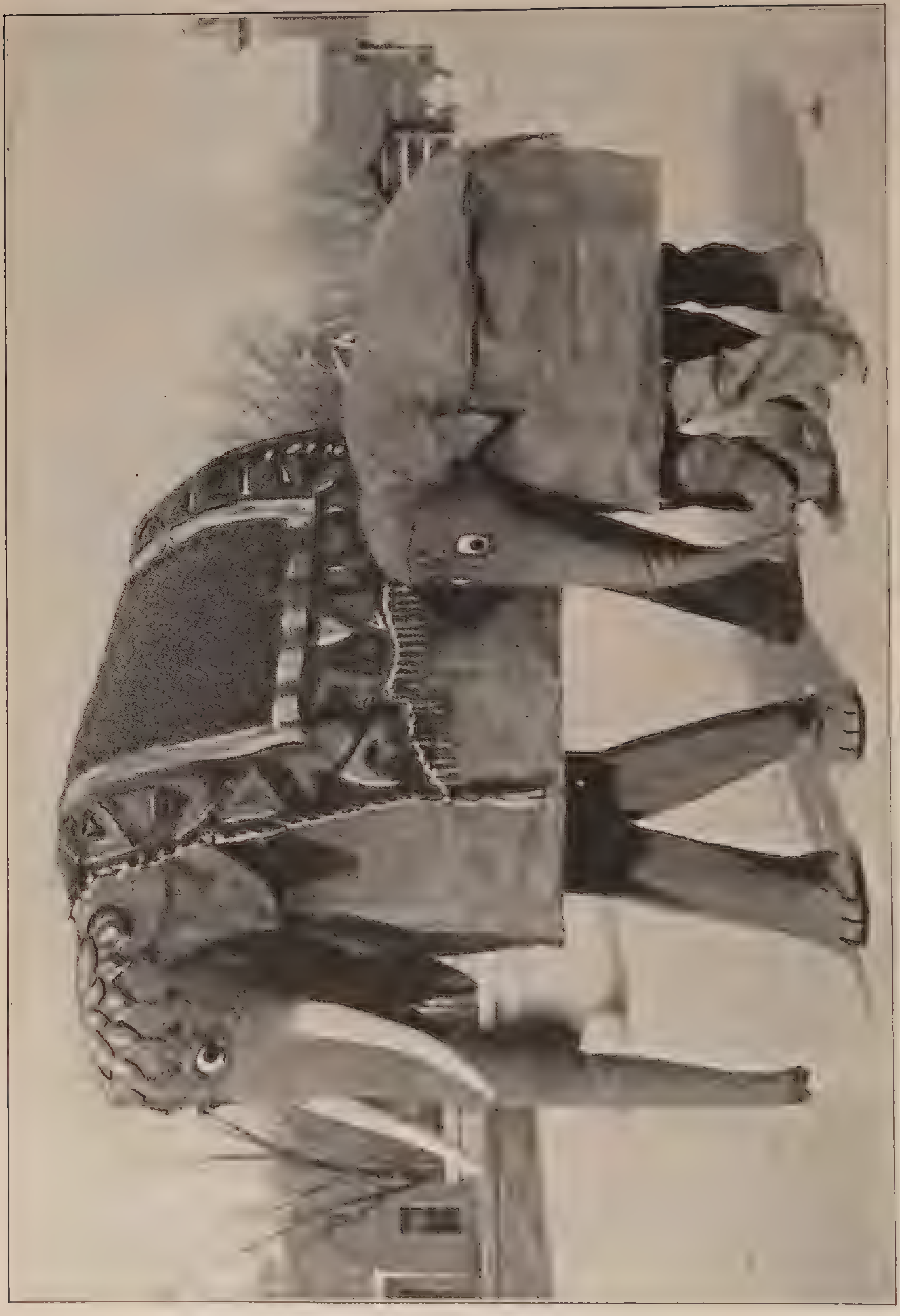


Figure 5

THE BIG ELEPHANT AND HER BABY

To assemble the Elephant, first nail crosspieces to runners as in Figure 6. Two tall persons are to carry this frame on their shoulders. Staple wire F to frame as shown. Bore three 3/16-in. holes through strip G, slip ribs H, K and L through to center of wire, bind by crossing wires over, shape curves and twist ends securely to loop F. Nail the two braces X in place. Bend the back pieces T, U and J into shape and fasten in like manner. Nail neckpiece B to upper strip G at Z.

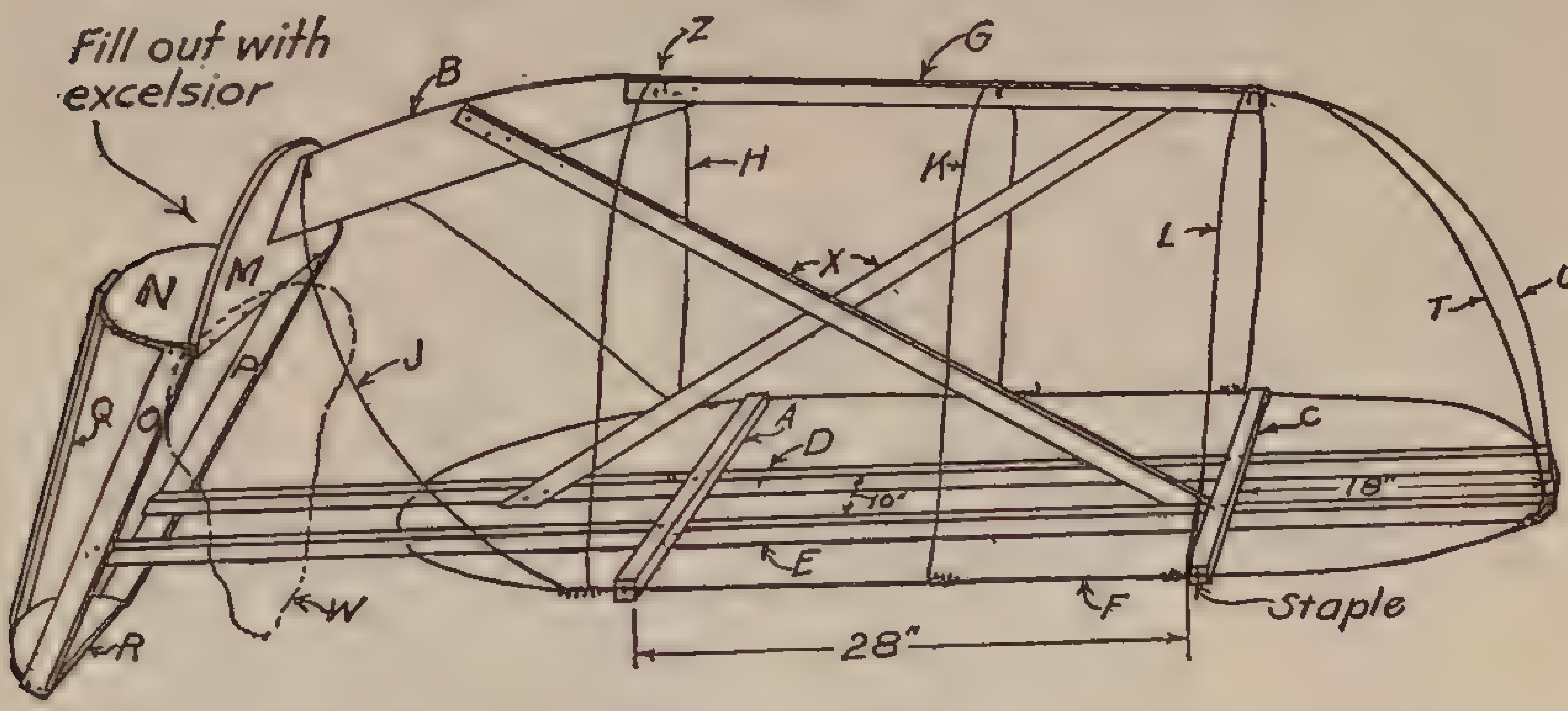

Fill out with excelsior
B
Z
G
H
K
X
L
T
U
N
M
P
Q
O
J
A
D
C
10"
18"
E
F
Staple
W
R
28"

FIGURE 6

ASSEMBLED FRAME FOR ELEPHANT

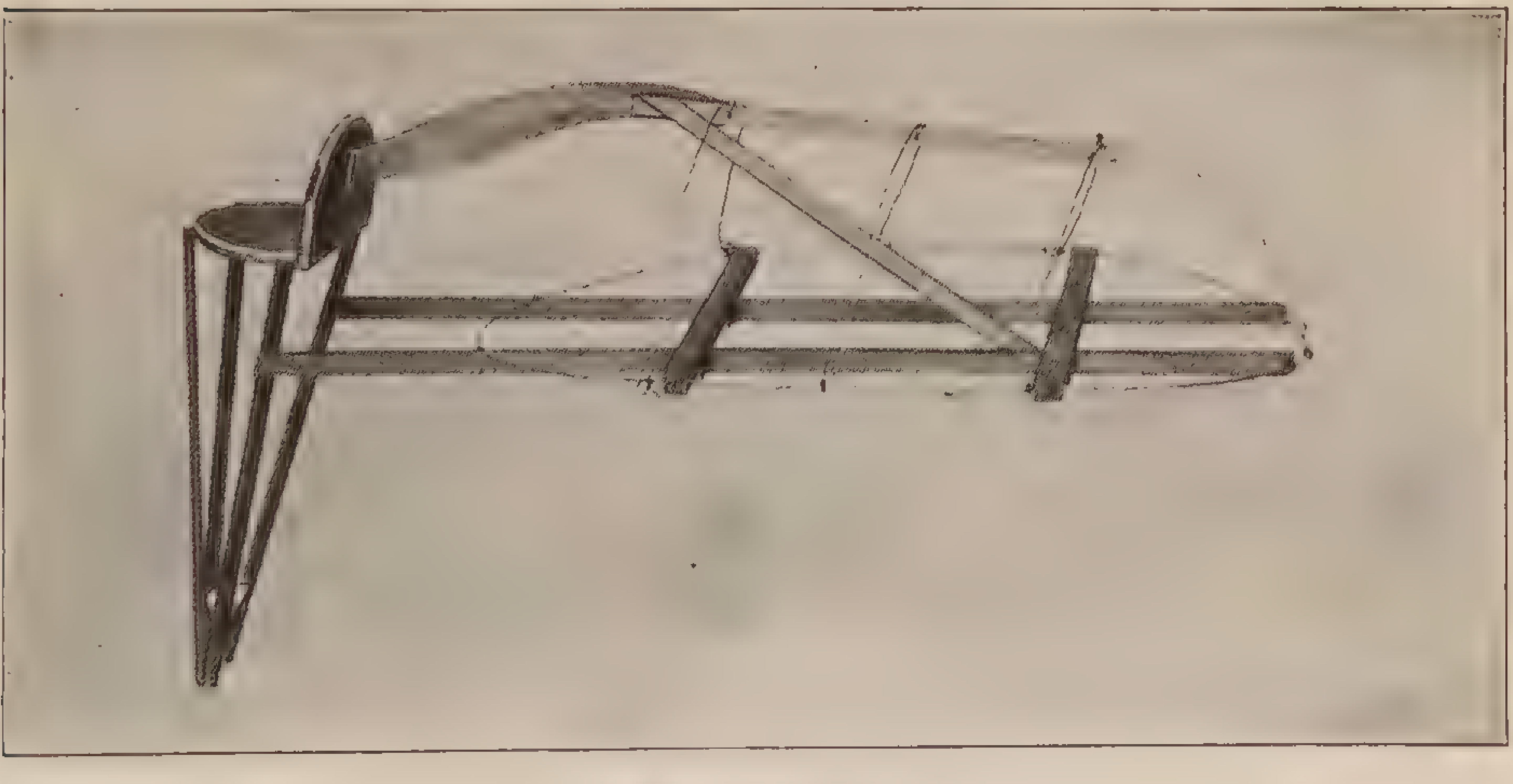


FIGURE 7

ASSEMBLED FRAME FOR BABY ELEPHANT, BEFORE ATTACHING WIRE NETTING

Nail pieces M and N together on their straight edges at right angles. Laths O, P and Q are nailed to pieces N and R as shown. Put head in place as shown, nailing headpiece M to neckpiece B, and laths O and P to runners D and E.

Cover entire frame with poultry netting to keep burlap cover from sagging, attaching to frame and ribs with staples and bits of wire. Bring netting over head and neck and press into shape. Cover the greater part of the body with a brightly colored table cloth, rug or couch cover. The remaining parts of the body and head are covered with burlap. Newspapers placed between burlap and netting will make it opaque.

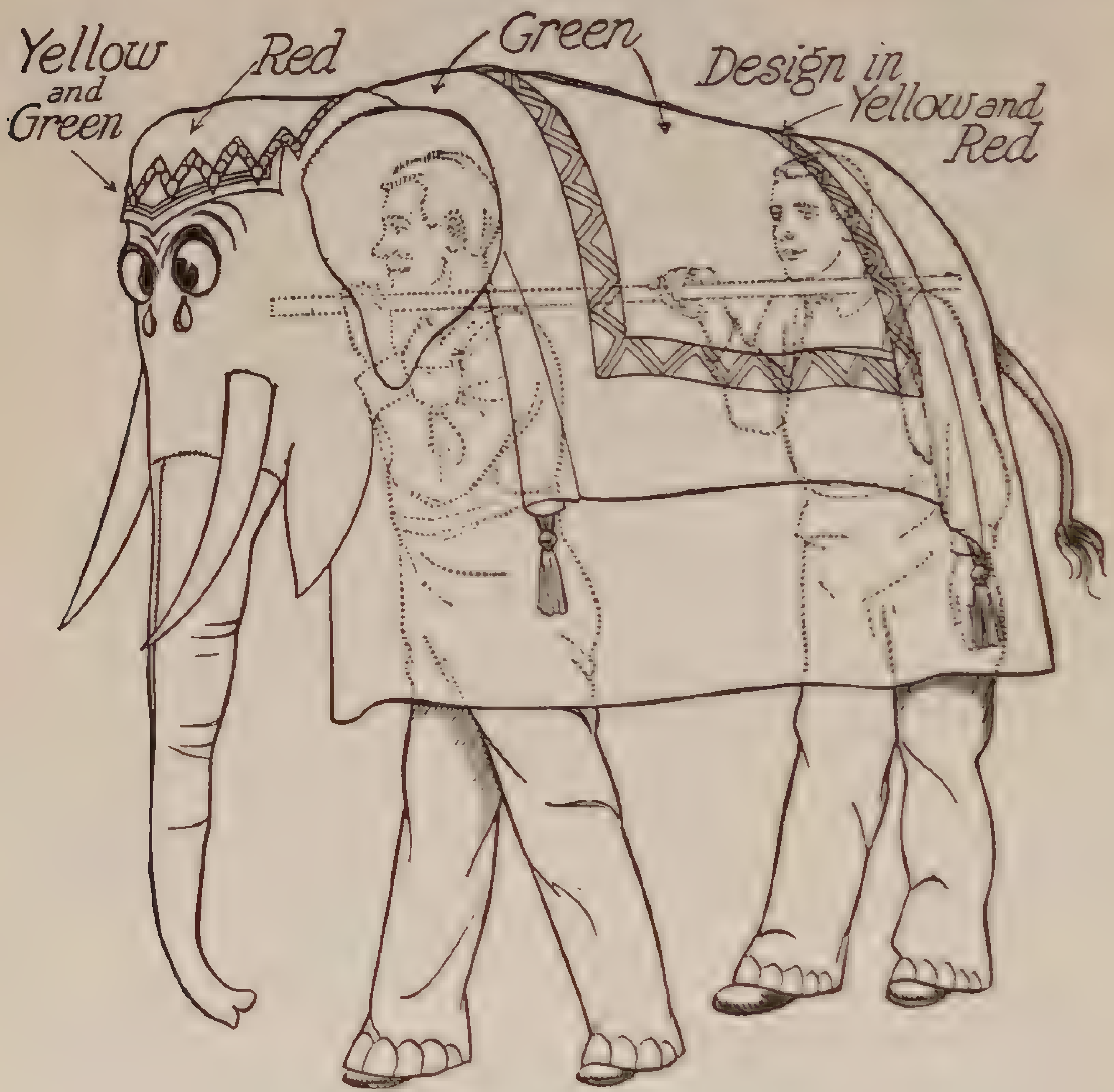


FIGURE 8

PHANTOM VIEW OF ELEPHANT, SHOWING DECORATION

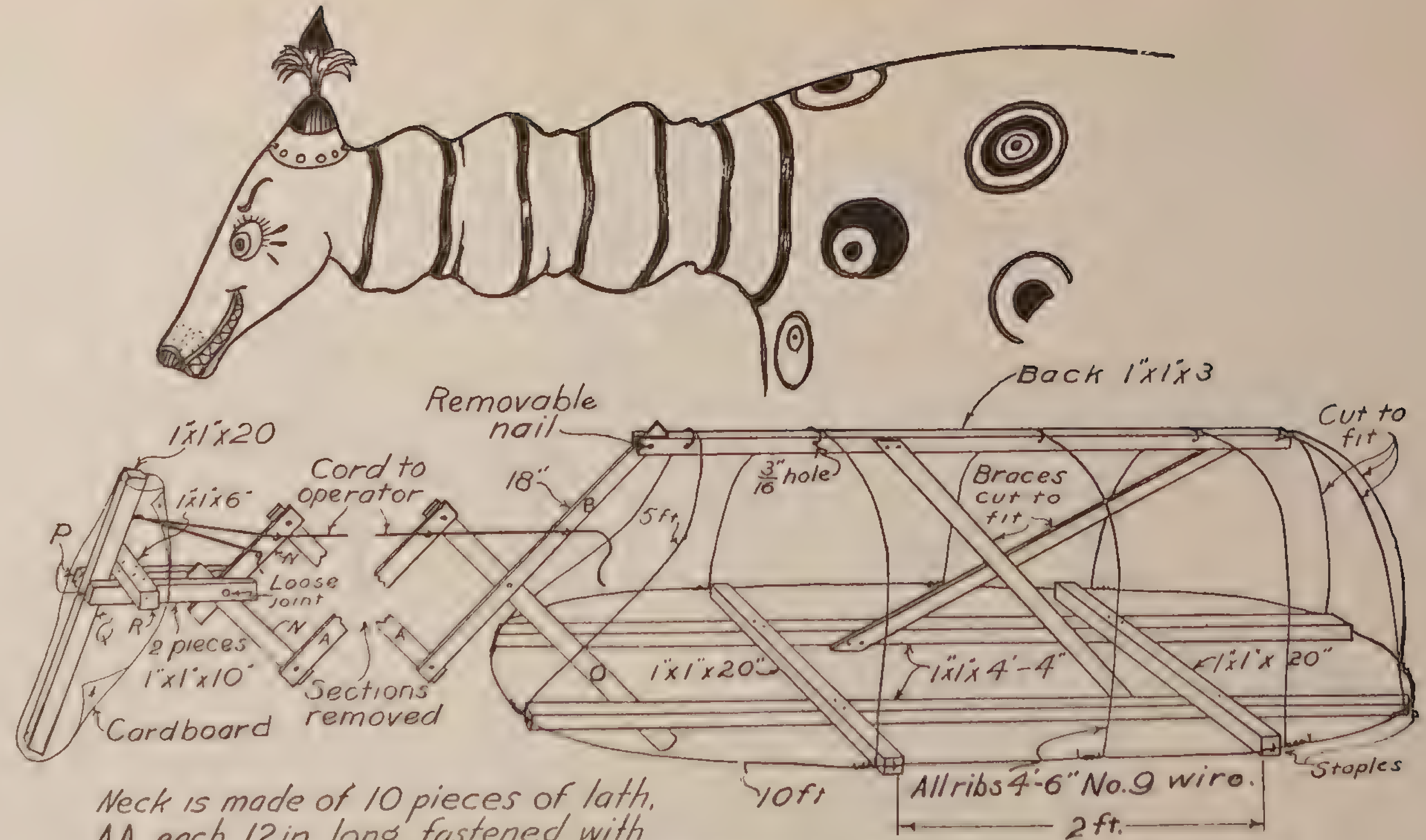
The trunk is made of burlap, tied with string at the lower end, and stuffed with excelsior. Make tusks of white cloth and stuff with cotton. For the ears, bend each wire to shape, as shown in the drawing, leaving a free end about six inches long which is passed through hole on pieces O and P. Cover each ear with burlap. The front operator flaps the ears by manipulating the wire ends. Sew on a bit of small rope for a tail. The operators are dressed in large, loose-legged overalls to which burlap has been sewed. Sew a wire loop in the bottom of pants legs. For painting facial expressions refer to Figure 8.

A Baby Elephant may be made by reducing the dimensions. Material of the following sizes should be used:
Two runners (D and E), each 3 ft. 6 in. long.
Two crosspieces (A and C), each 14 in. long.
One curved neck piece (B), 1 in. x 4 in. x 18 in.
Upper strip (G), 2 ft. long.
Braces (X), laths cut to fit.
Wire loop (F), 8 ft. long.
Wire ribs (H, L and K), each 3 ft. long.
Wire rib (J), 5 ft. 6 in. long.
Wire back ribs (T and U), one piece 3 ft. long, bent V-shape.
Wire ears (W), two pieces 2 ft. 6 in. long.
Two semicircular pieces for head (M and N), each ½ in. x 6 in. x 12 in.
One semicircular piece for head (R), ½ in. x 1½ in. x 3 in.
Three laths (O, P and Q), 18 in. long.

THE GOOK

The Gook is an imaginary animal with an elastic neck and movable head. The details of construction are shown in Figure 9. The structure of the body is quite similar to that of the Elephant, though the modifications should be carefully noted. The following materials are required:

Two runners, each 1 in. x 1 in. x 4 ft. 4 in.
Two crosspieces, each 1 in. x 1 in. x 20 in.
One back strip, 1 in. x 1 in. x 3 ft.
Two braces, 1 in. x 1 in., length cut to fit.
Wire loop, one piece No. 9 wire, 10 ft. long.


Back 1"x1"x3
Removable nail
Cut to fit
1"x1"x20
Cord to operator
18"
B
3/16" hole
Braces cut to fit
1"x1"x6"
P
5 ft
N
Loose joint
R
Q
2 pieces 1"x1"x10"
N
A
A
Sections removed
Cardboard
O
1"x1"x20"
1"x1"x4'-4"
1"x1"x 20"
10 ft
All ribs 4'-6" No. 9 wire.
2 ft.
Staples

Neck is made of 10 pieces of lath. AA, each 12 in. long fastened with single 3-d nail at each end and center. O extends, making a handle by means of which operator can close or extend neck. Head is raised and lowered by means of cord.

FIGURE 9

THE CONSTRUCTION OF THE GOOK

Three wire ribs, 4 ft. 10 in. long.
One wire rib for front, 5 ft. long.
Three wire ribs for rear, cut to fit.
Ten neck pieces, 12 in. lengths of laths.
Two front neck pieces, 8 in. laths.
Two head pieces (P and P), 1 in. x 1 in. x 10 in.
One cross piece (R), 1 in. x 1 in. x 6 in.
One nose piece (Q), 1 in. x 1 in. x 20 in.
One shoulder piece (B), 18 in. length of lath.
One shoulder piece (O), lath, cut to suit.
One stout cord to move head, cut to suit.

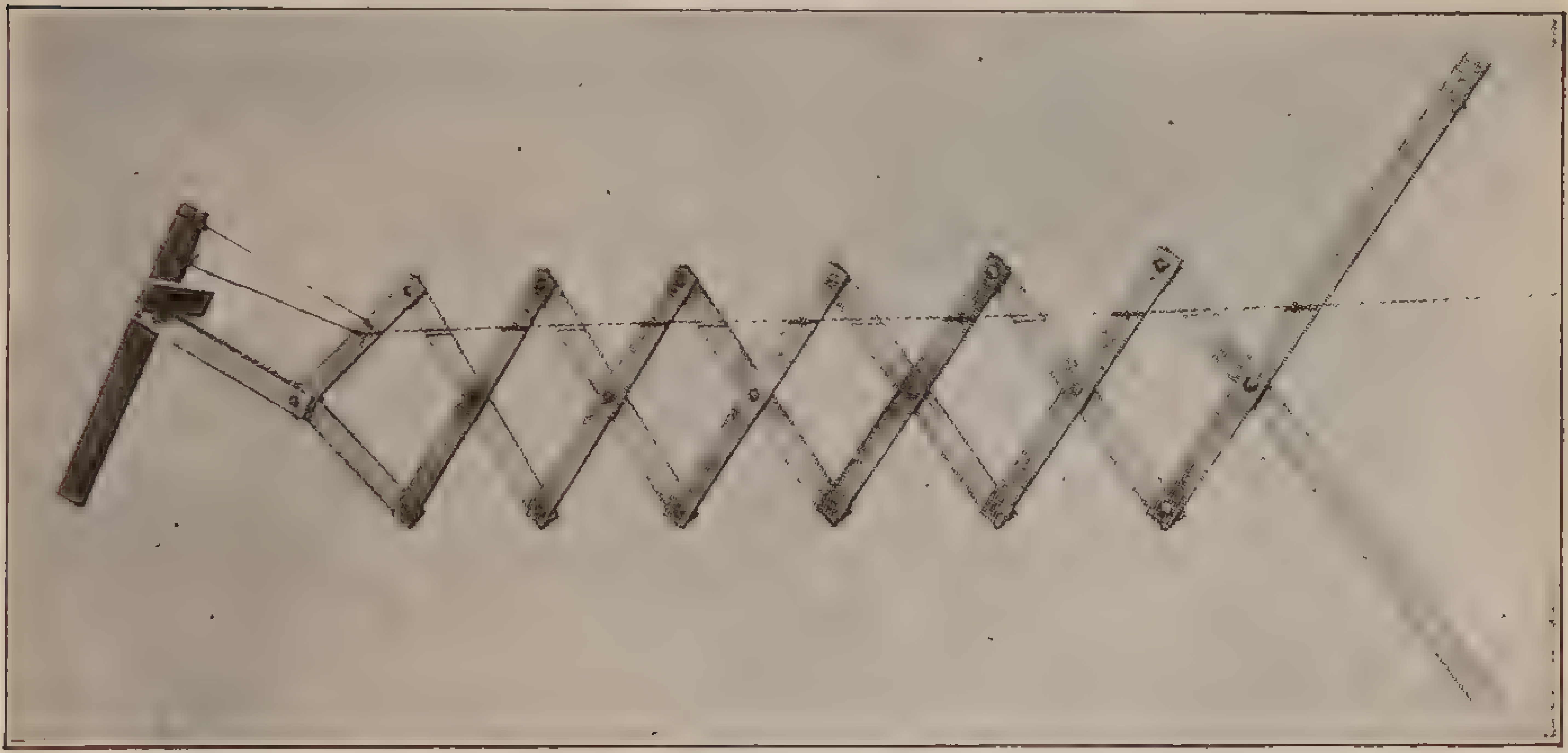


Figure 10

FRAMEWORK FOR GOOK HEAD AND NECK

To make the Gook's head, first securely nail nose piece Q to crosspiece R in the shape of a cross, seven inches from one end of nose piece Q. Then nail to this the two head pieces P, as shown in Figure 9. To shape the skull, moisten a piece of cardboard and bend it over the head frame. Fasten it with large-headed tacks and tie where necessary, to shape.

The neck, which can be made entirely of laths, is assembled as shown. Use threepenny nails, one nail at each joint. Take care to have the joints come exactly in the center of the twelve-inch pieces and six inches from the end of O. Length of O depends on size of operator. Join the head to the neck by

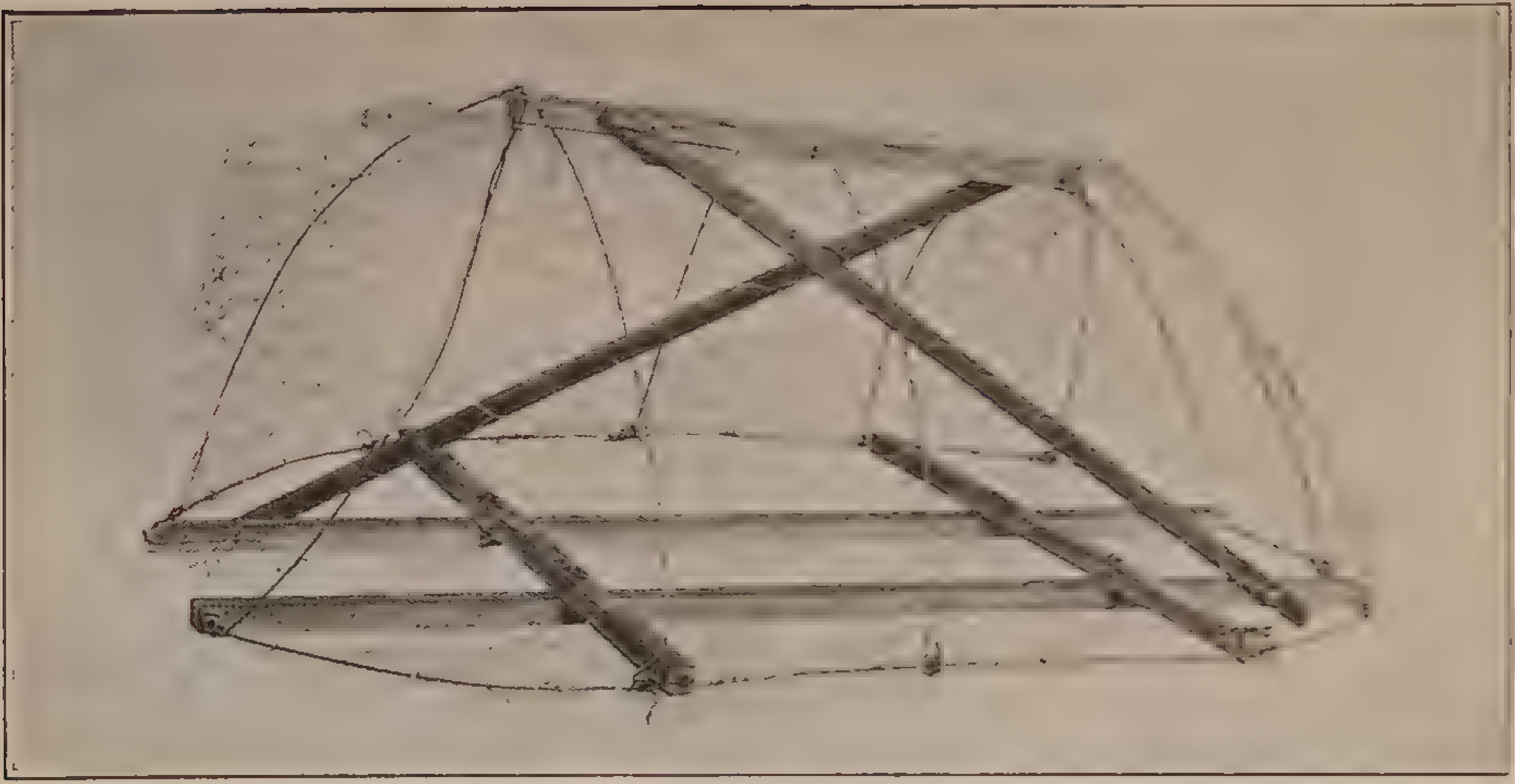


FIGURE 11

ASSEMBLED FRAME FOR GOOK BODY WITH WIRE NETTING IN PLACE

boring a three-sixteenth inch hole through the four pieces (P. P and two front laths N) and securing with a large nail. A little limbering up will allow the neck to close and extend, and the head to raise, lower, and shake from side to side. A cord

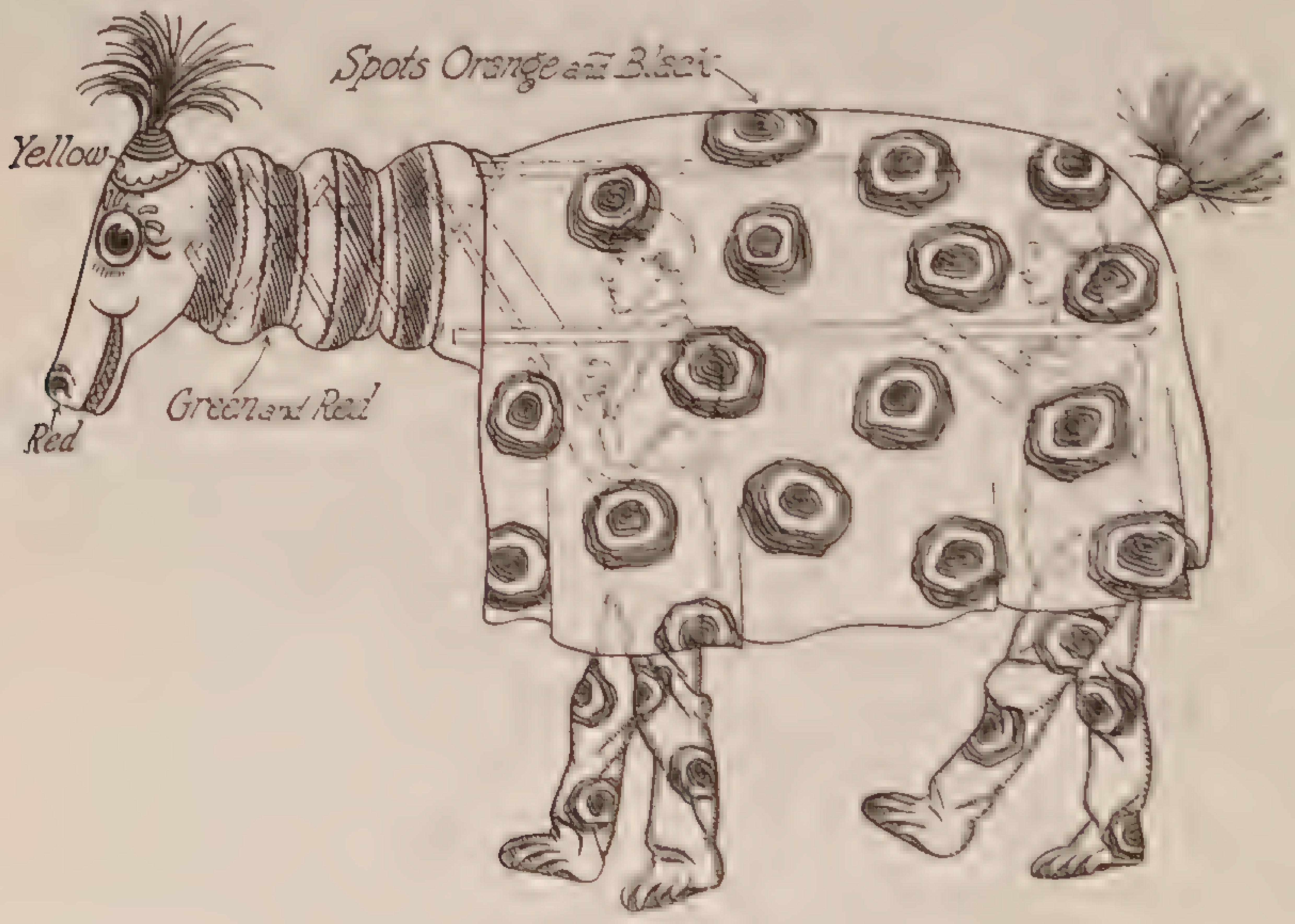

Spots Orange and Black
Yellow
Green and Red
Red

FIGURE 12

PHANTOM VIEW OF THE GOOK

passed from the upper end of nose piece Q to the front operator manipulates the raising and lowering of the head. A shorter cord is fastened to the first lath to prevent the head from dropping too far.

The frame for the Gook's body is not unlike that for the Elephant. First nail the crosspieces to the runners as shown in the drawing. Two rather tall persons carry this frame on their shoulders. Fasten the wire loop to the frame. Bore holes through the back strip, slip ribs through and bend them over and down. Secure the ends of the ribs to the loop. Cut the braces to proper length and put them in place. Bend the back and front ribs to shape and put them in place.

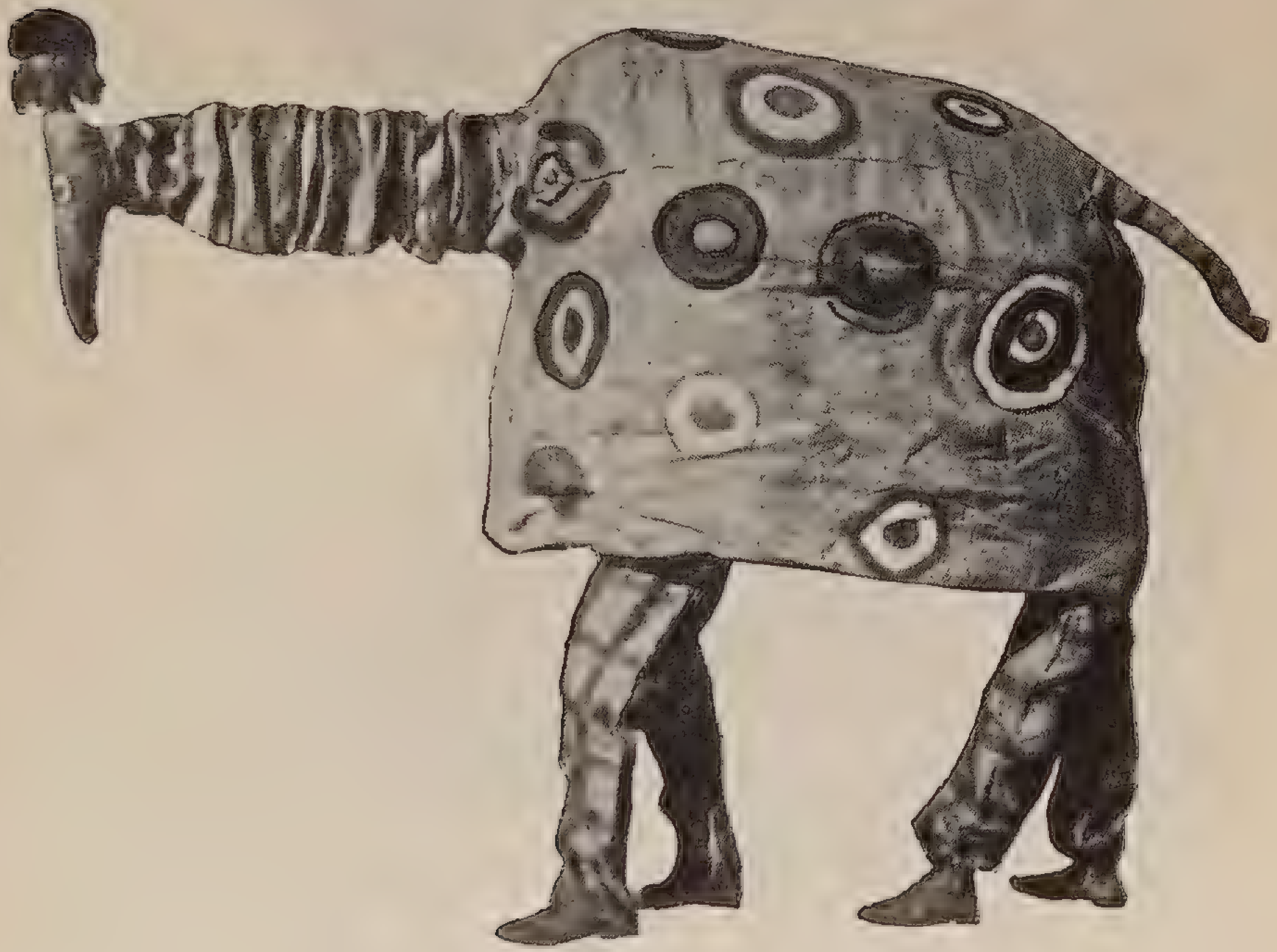


FIGURE 13

PHOTOGRAPH OF THE GOOK IN ACTION

When the frame is completed, cover the entire frame with poultry netting to keep the burlap from sagging between the ribs. Then cover with burlap, laying newspaper between burlap and poultry netting. The operators will wear loose-fitting

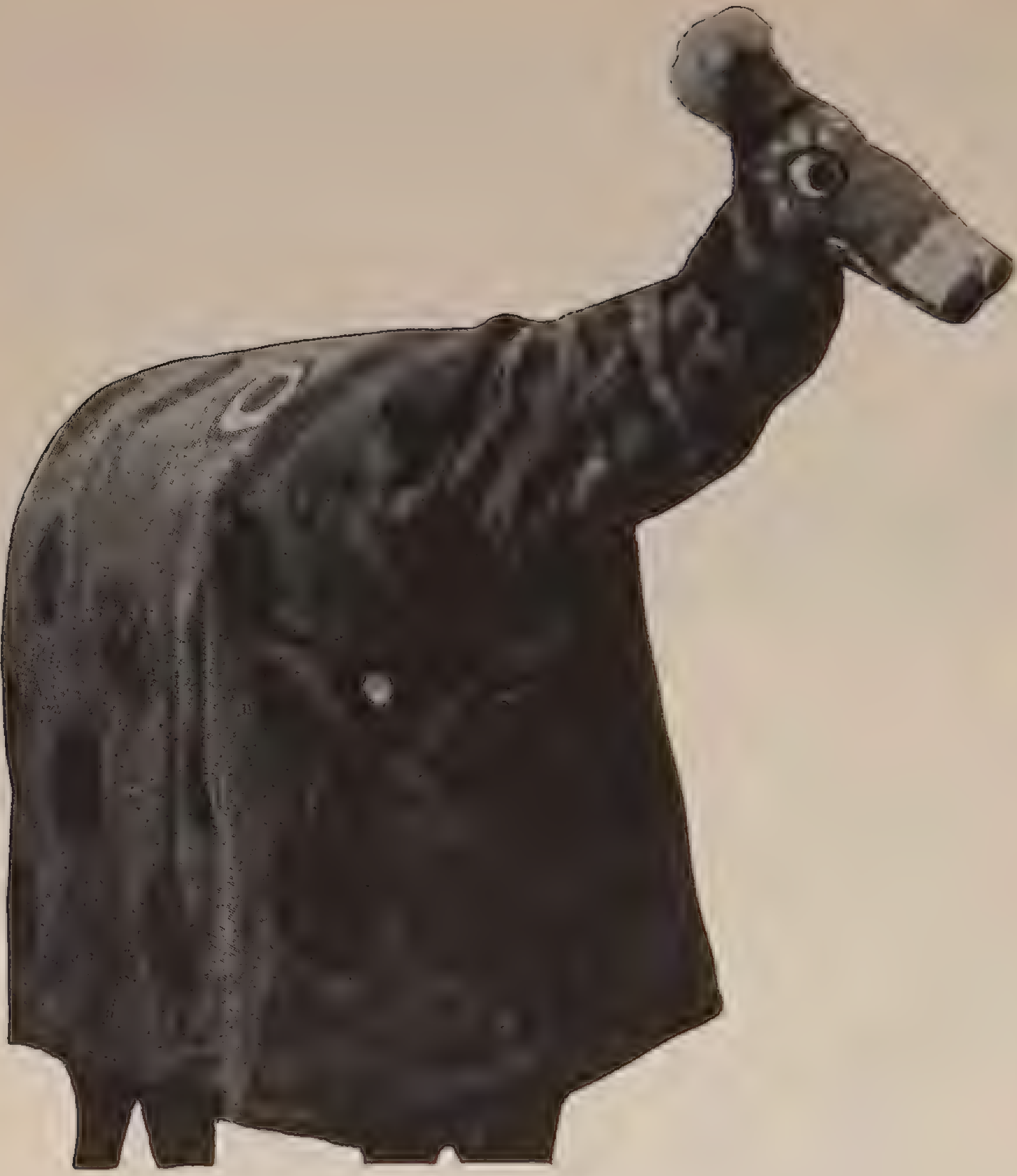


FIGURE 14

THE GOOK POSES FOR ANOTHER PORTRAIT

burlap overalls. For a tail, ravel the end of a bit of rope and sew on. The tail can be stiffened with a piece of wire and manipulated by the rear operator. Or a feather duster can be used for a tail. Refer to the illustrations for suggestions for painting and decorating.

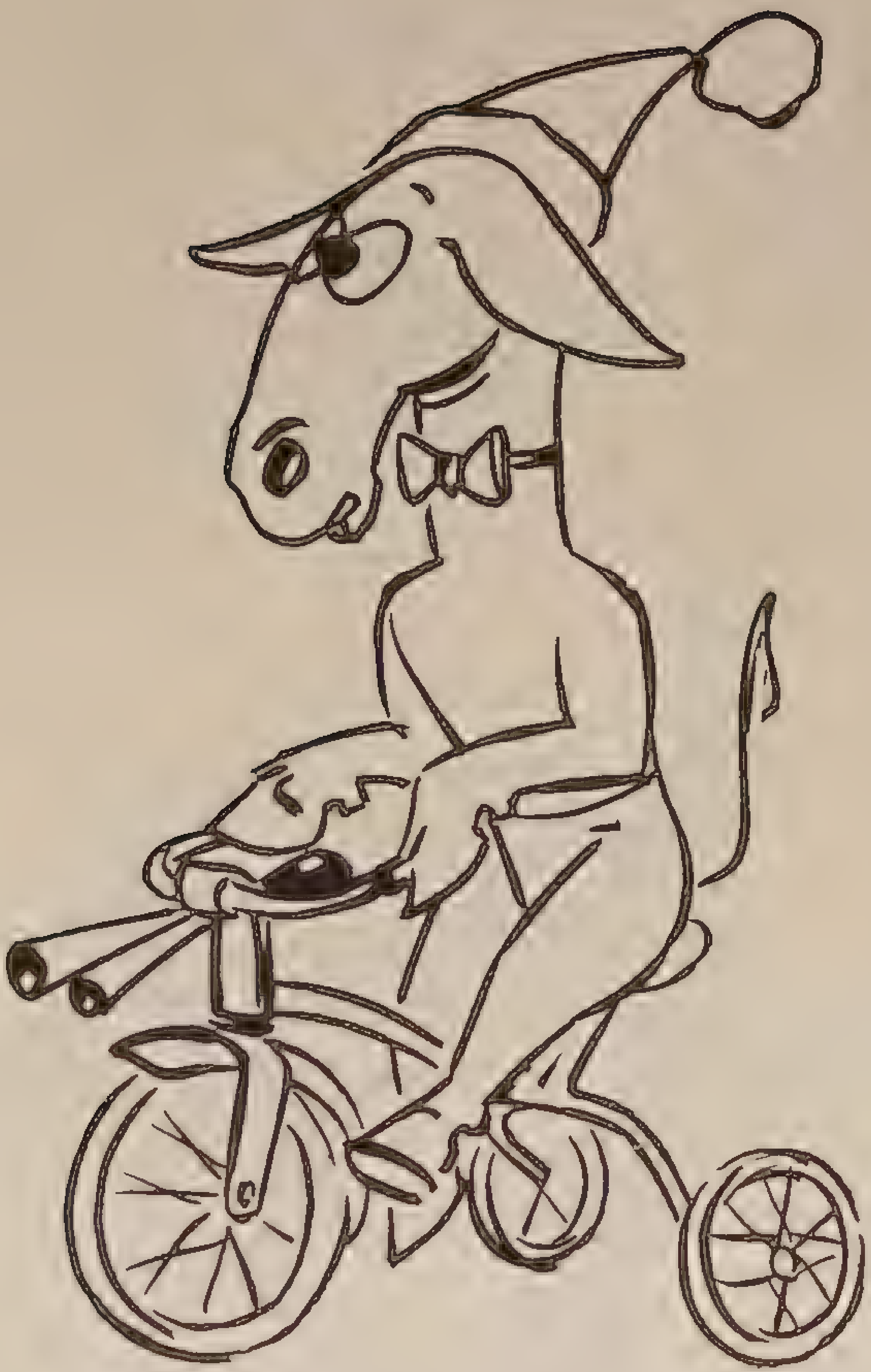


Figure 15

A BOY IN ANIMAL COSTUME CREATES A STARTLING EFFECT UPON A CYCLE.

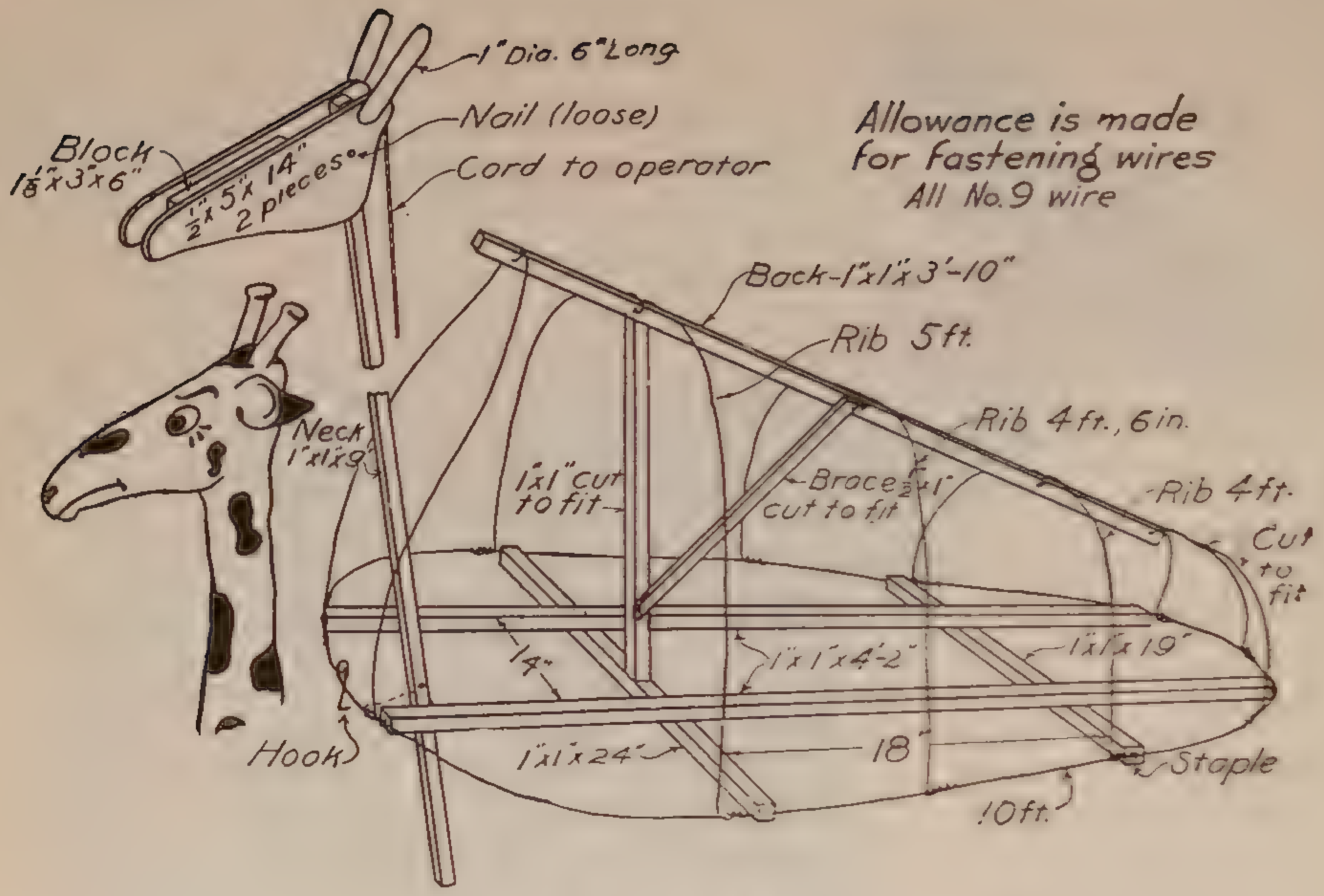

1" Dia. 6" Long
Nail (loose)
Cord to operator
Block 1⅛"x3"x6"
½"x5"x14" 2 pieces
Allowance is made for fastening wires
All No. 9 wire
Back-1"x1"x3'-10"
Rib 5ft.
Neck 1"x1"x9'
1"x1" cut to fit
Brace ½"x1" cut to fit
Rib 4ft., 6in.
Rib 4ft.
Cut to fit
14"
1"x1"x4'-2"
1"x1"x19"
Hook
1"x1"x24"
18"
Staple
10ft.

FIGURE 16

THE GIRAFFE—DETAILS OF CONSTRUCTION

THE GIRAFFE

After building the Elephant and the Gook, detailed instructions are hardly necessary for assembling the framework of the Giraffe. Here are the materials needed:

Two runners, each 1 in. x 1 in. x 4 ft. 2 in.
Two crosspieces, each 1 in. x 1 in. x 24 in.
One back piece, 1 in. x. 1 in. x 3 ft. 10 in.
One upright, 1 in. x 1 in., length cut to fit.
One brace, 1 in. x ½ in., length cut to fit.
One wire loop, 10 ft. long.
One wire rib, 5 ft. long.
One wire rib, 4 ft. 6 in. long.
One wire rib, 4 ft. long.
Three wire ribs for rear, cut to fit.
One wire rib for front, cut to fit.
One neck stick, 1 in. x 1 in. x 9 ft.

Two nose pieces, 1/2 in. x 5 in. x 14 in.
One nose block, 1 1/8 in. x 3 in. x 6 in.
One stout cord to move head.
Two horns, 1 in. round by 6 in. long.

To assemble the framework, first nail crosspieces to runners spacing these sticks as called for in Figure 16. Then put in place the wire loop, back, ribs and braces. This framework, like that of the Elephant and the Gook, is to be carried on the shoulders of two operators. Cover the entire frame with poultry netting, then with newspapers, and finally with the

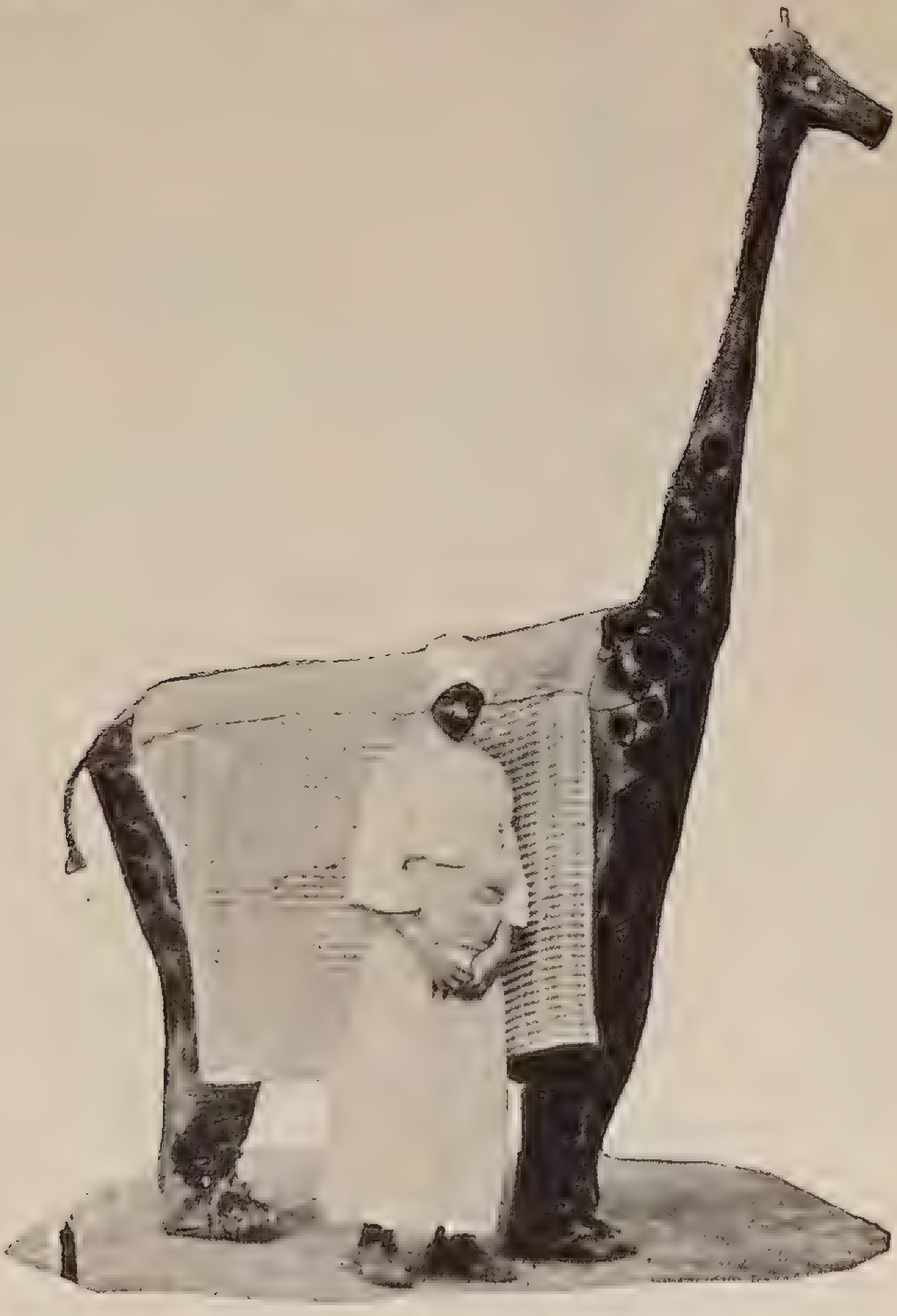


FIGURE 17

THE GIRAFFE AND A NATIVE ATTENDANT

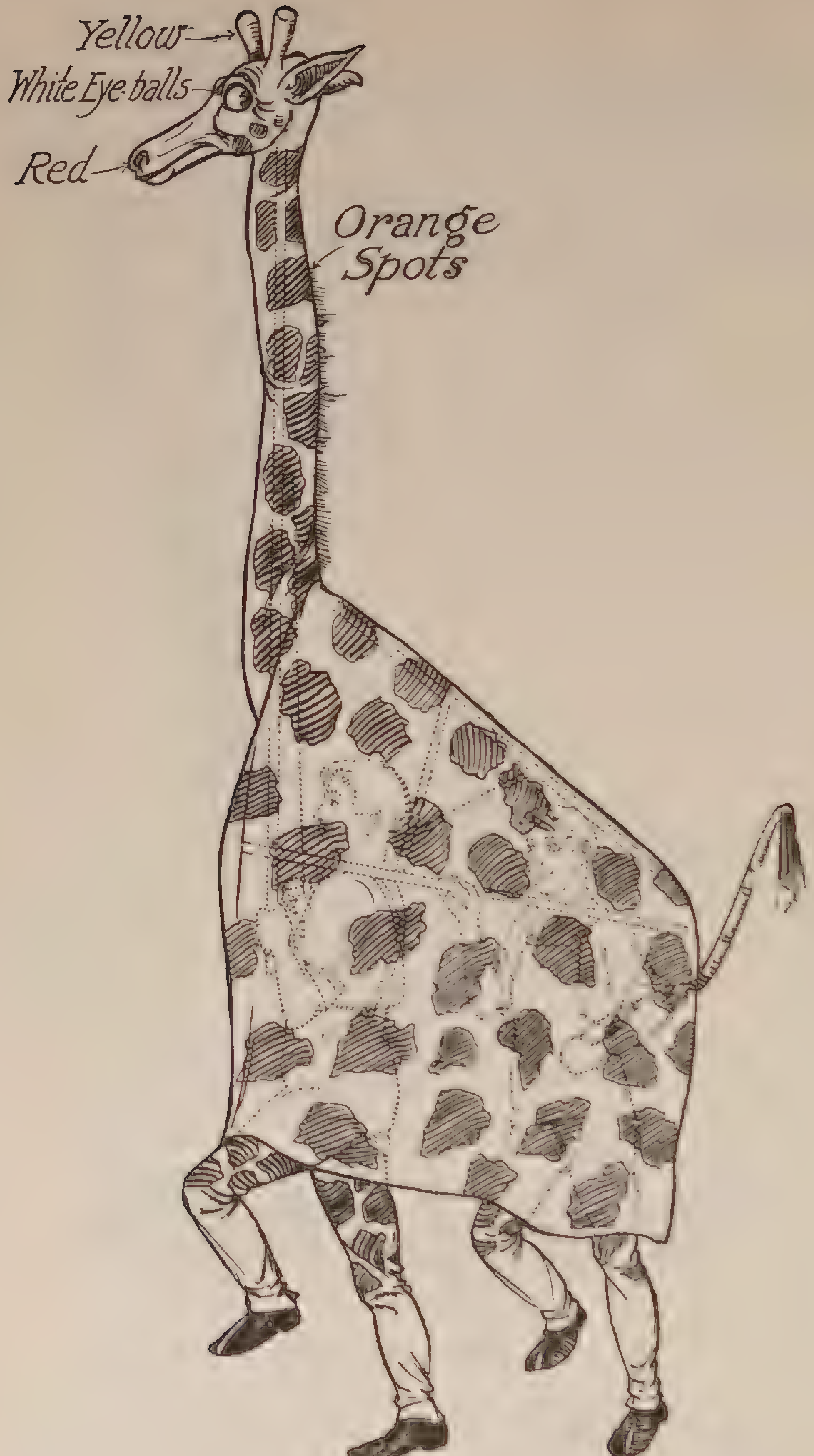

Yellow
White Eye-balls
Red
Orange Spots

FIGURE 18

PHANTOM VIEW OF THE GIRAFFE

burlap, which should hang down below the operators' waistlines, as indicated in the photographs and drawings.

Wrap enough paper around the head to give it a properly rounded appearance, and then cover it with burlap. The ears may be small tubular pockets, stuffed tight and sewed to the head, or they may be six-inch lengths of broomstick, nailed to the head and covered with burlap. Sew burlap into a long tube to form the neck, and sew to the head.

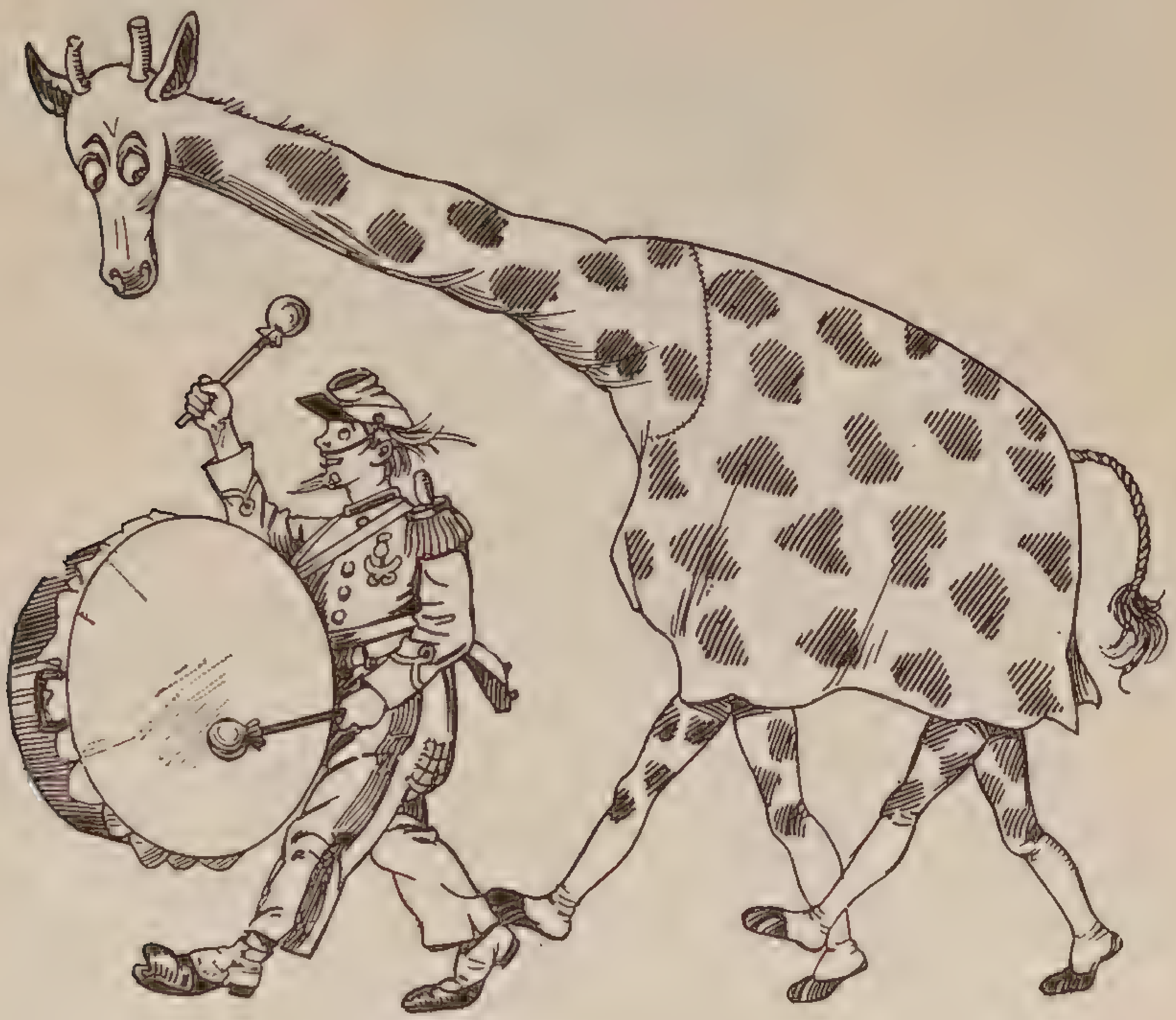


FIGURE 19

MUSIC HATH CHARMS

The front operator holds the neck pole, which may be fastened, for convenience in carrying, to the front of the body loop by means of a wire hook. This operator causes the head to nod by means of the cord, and can make the animal turn its head and neck by twisting the pole. A small rope, stiffened, with wire, is attached for a tail, extending inside through the cover so that the rear operator can manipulate it.

The operators wear rather tight fitting burlap overalls. The head, neck, body and legs are to be painted and decorated in a manner suggested by the photographs and drawings.

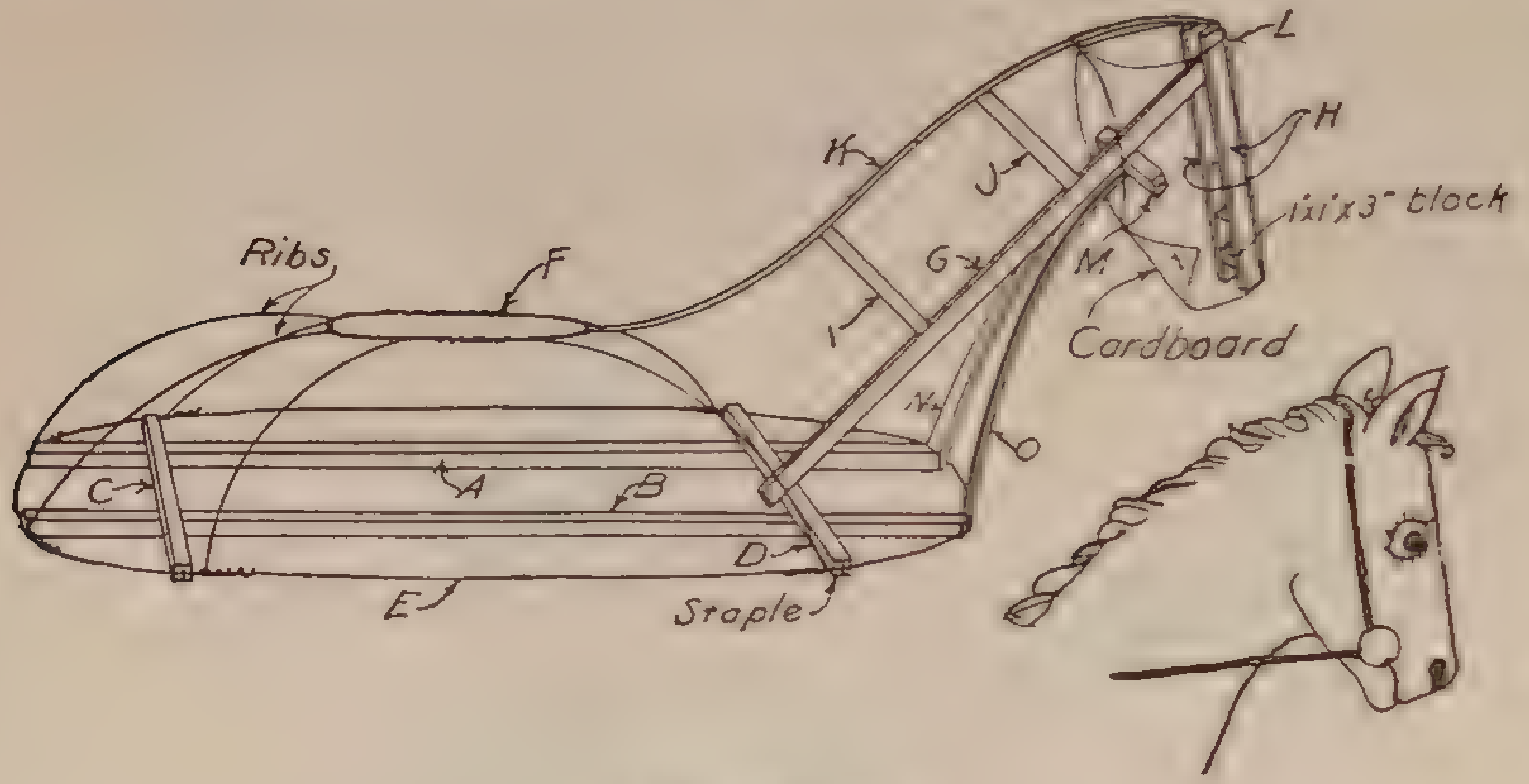


FIGURE 20

THE CONSTRUCTION OF THE PONY

THE PONY

Unlike the preceding animals, the Pony has but one operator, and the framework is slung at the waist from the shoulders instead of being borne directly on the shoulders and overhead. The framework of the Pony requires the following materials, the reference by letter being to Figure 20:

Two runners (A and B), each 1 in. x 1 in. x 3 ft.
Two crosspieces (C and D), each 1 in. x 1 in. x 15 in.
One piece No. 9 wire (E), 10 ft. long.
One piece No. 9 wire (F), 4 ft. long.
Three pieces No. 9 wire, for ribs, 4 ft. long.
One neck piece (G), 1 in. x 1 in. x 28 in.
Two neck stays (N and O), barrel hoops cut to fit.
Back arch (K), barrel hoop cut to fit.
Two braces (I and J), 1 in. x 1 in., cut to fit.
Two nose pieces (H), laths, 14 in. long.
One nose block, 1 in. x 1 in. x 3 in.
One small crosspiece (M), 1 in. x 1 in. x 5 in.

The runners and crosspieces are nailed together as for the other frames. There should be twelve inches of space between the two runners. Neck piece G is nailed to crosspiece D and supported by the stays N and O, which are nailed to the front ends of A and B. When these are in place, loop E is bent into shape, the ends twisted together and attached to the frame with staples.

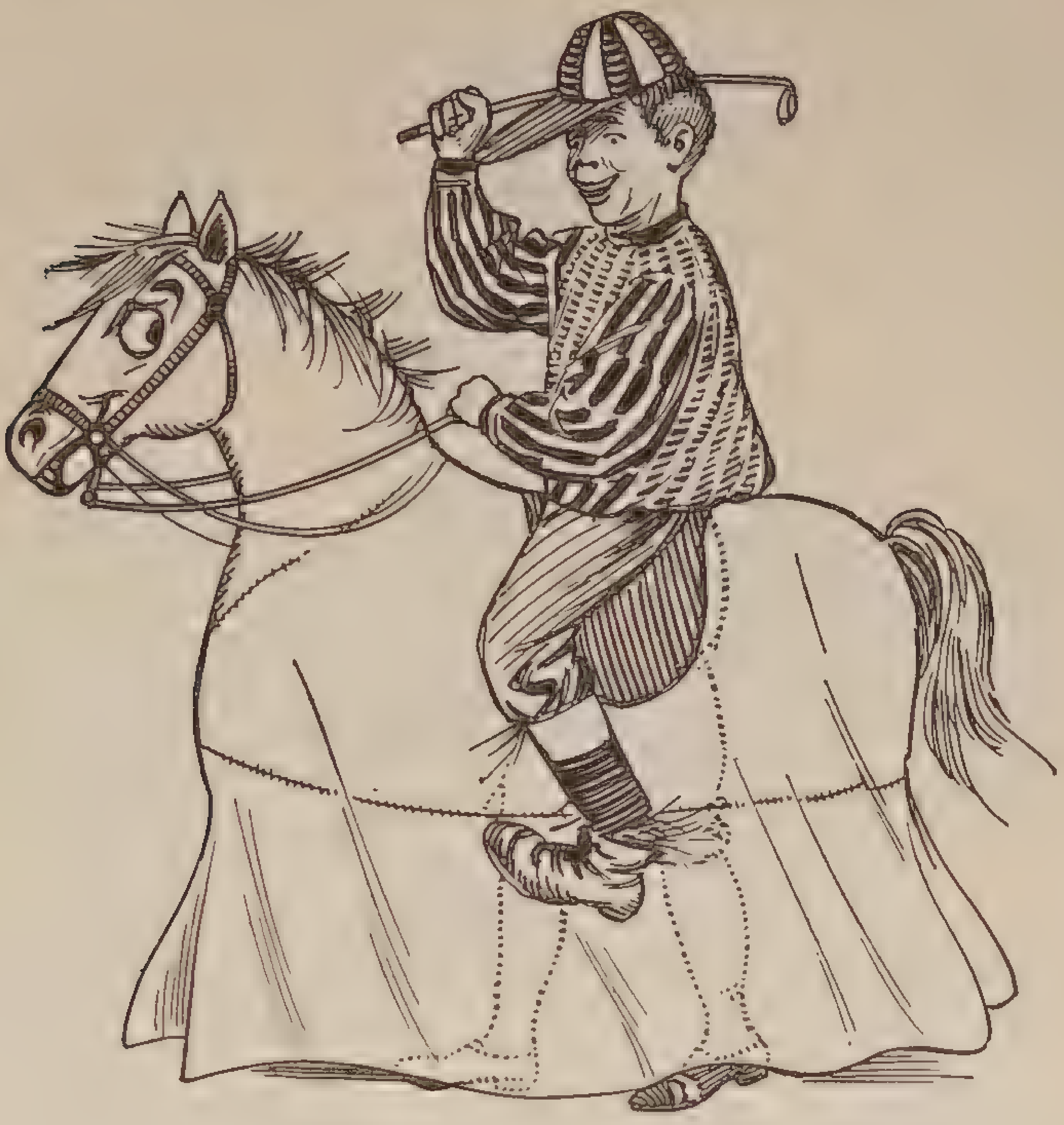


Figure 21

PHANTOM VIEW OF PONY AND RIDER

The three wire ribs are bent V-shape, wrapped around small loop F and the free ends twisted to the large loop E, as in Figure 20. The two lath nose pieces H are nailed securely to neck piece G at point L, with the small block tacked between them at the tip of the nose. Small crosspiece M is nailed to G a few inches below L. This is to give shape to the head.

The framework is completed by putting in place back arch K, made of a piece of barrel hoop, cut to fit. It is steadied by braces I and J, cut to fit, which are nailed between K and G, and lower end wired firmly to loop F.

The hoops for back arch K and neck stays N and O should be soaked in water before being used, so as to make them pliable. A sheet of dampened cardboard is shaped around the head frame, tacked in place, pinned and trimmed, as shown in Figure 20. The Pony framework is now complete, and should look like the drawing.

Cover the entire body with poultry netting except the space inside loop F. Place a few thicknesses of newspaper over the netting, then cover the body, head and neck with burlap, stuffing out the neck with crumpled newspapers as much as necessary to round it properly. Use burlap-covered cardboard for the ears, and ravelled rope for the mane and tail.

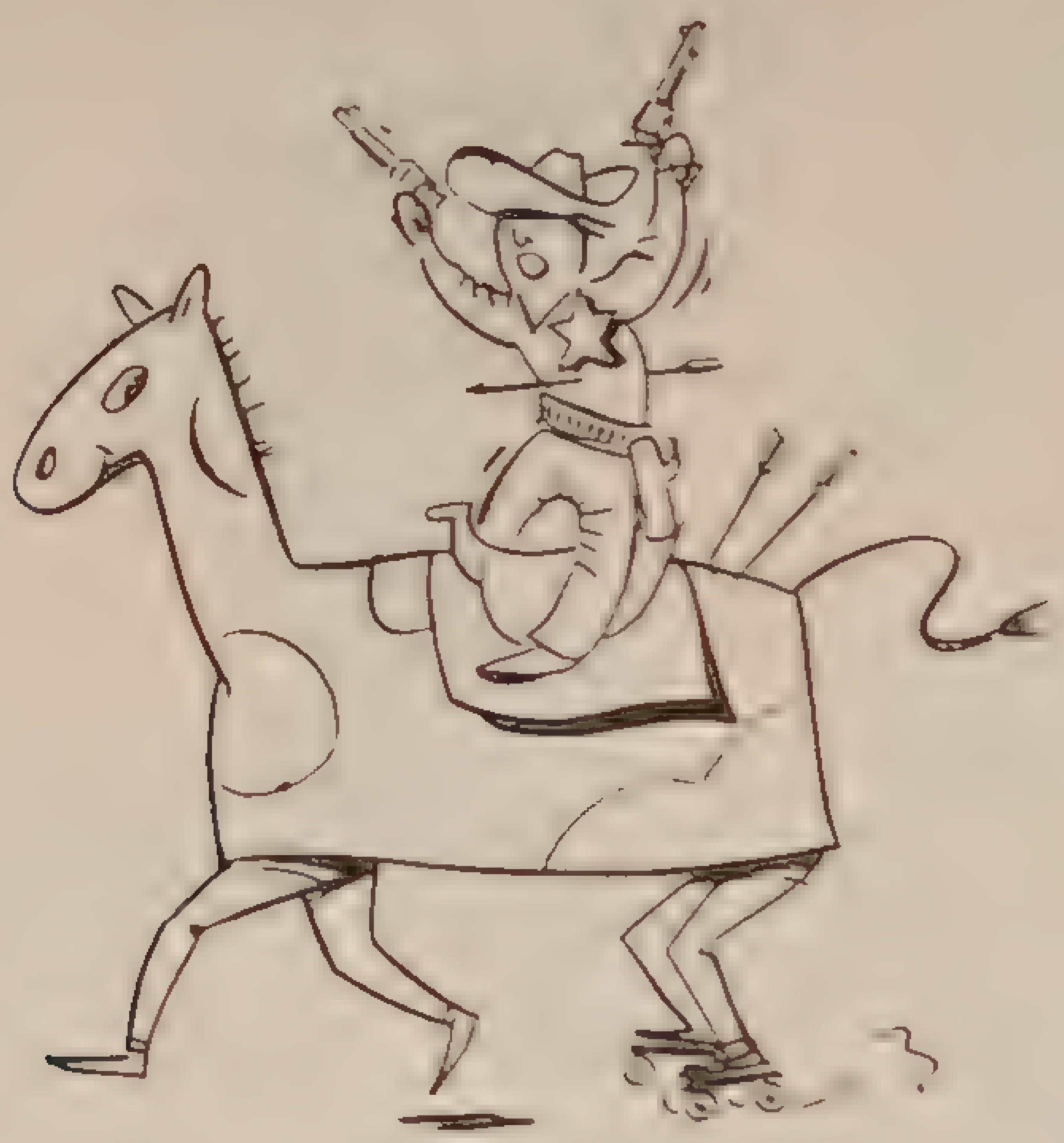


FIGURE 22

A STUFFED-STOCKING FIGURE CUTS CAPERS ON HIS RAMBLING STEED.

Make a pair of dummy legs of colored material and cover them below the knees with black oilcloth to represent riding boots. Or real boots may be attached. These are fastened at either side of the Pony, to loop F. A burlap skirt almost touching the ground is sewed around loop E to conceal the operator's legs. Put on reins, then paint and decorate with eyes, mouth, bridle, etc.

The operator, or rider, carries the Pony by shoulder straps firmly attached to A and B. He should wear a loose blouse or full shirt bloused out to hide the tops of the dummy legs. Bright colored shirt, jockey cap and riding whip will add a good touch. When ready for action, Pony and rider appear as in Figure 21.

THE OSTRICH

Here are the materials required for building the framework of the Ostrich:

Two runners, each 1 in. x 1 in. x 32 in.
Two crosspieces or stays, each 1 in. x 1 in. x 20 in.
One piece No. 9 wire (loop O), 9 ft. 6 in. long.

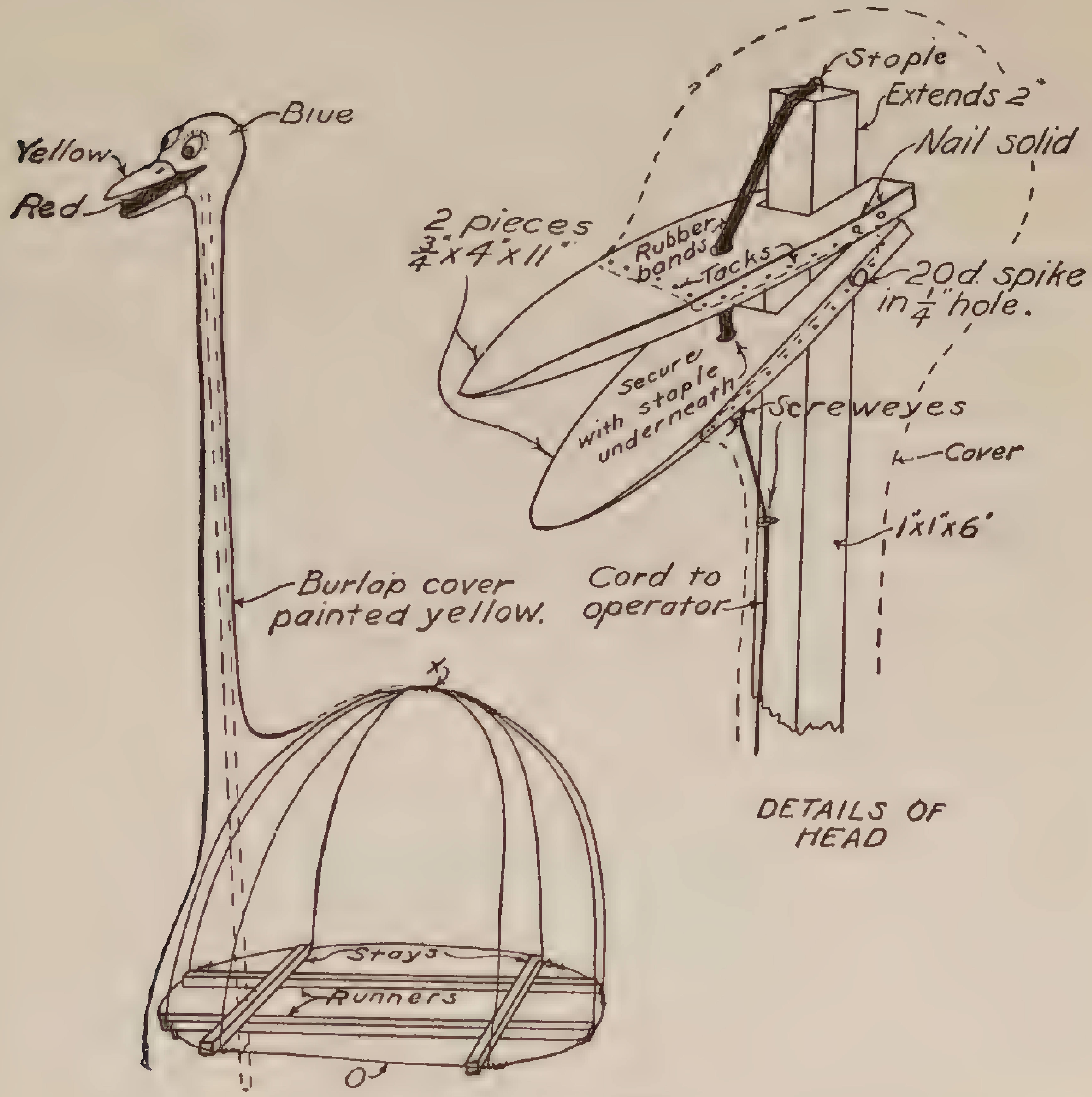

Yellow
Red
Blue
Burlap cover painted yellow.
X
Stays
Runners
O
Staple
Extends 2"
Nail solid
2 pieces 3/4"x4"x11"
Rubber bands
Tacks
20d spike in 1/4" hole.
Secure with staple underneath
Screweyes
Cover
1"x1"x6'
Cord to operator
DETAILS OF HEAD

FIGURE 23

FRAMEWORK OF THE OSTRICH, AND DETAILS OF HEAD CONSTRUCTION

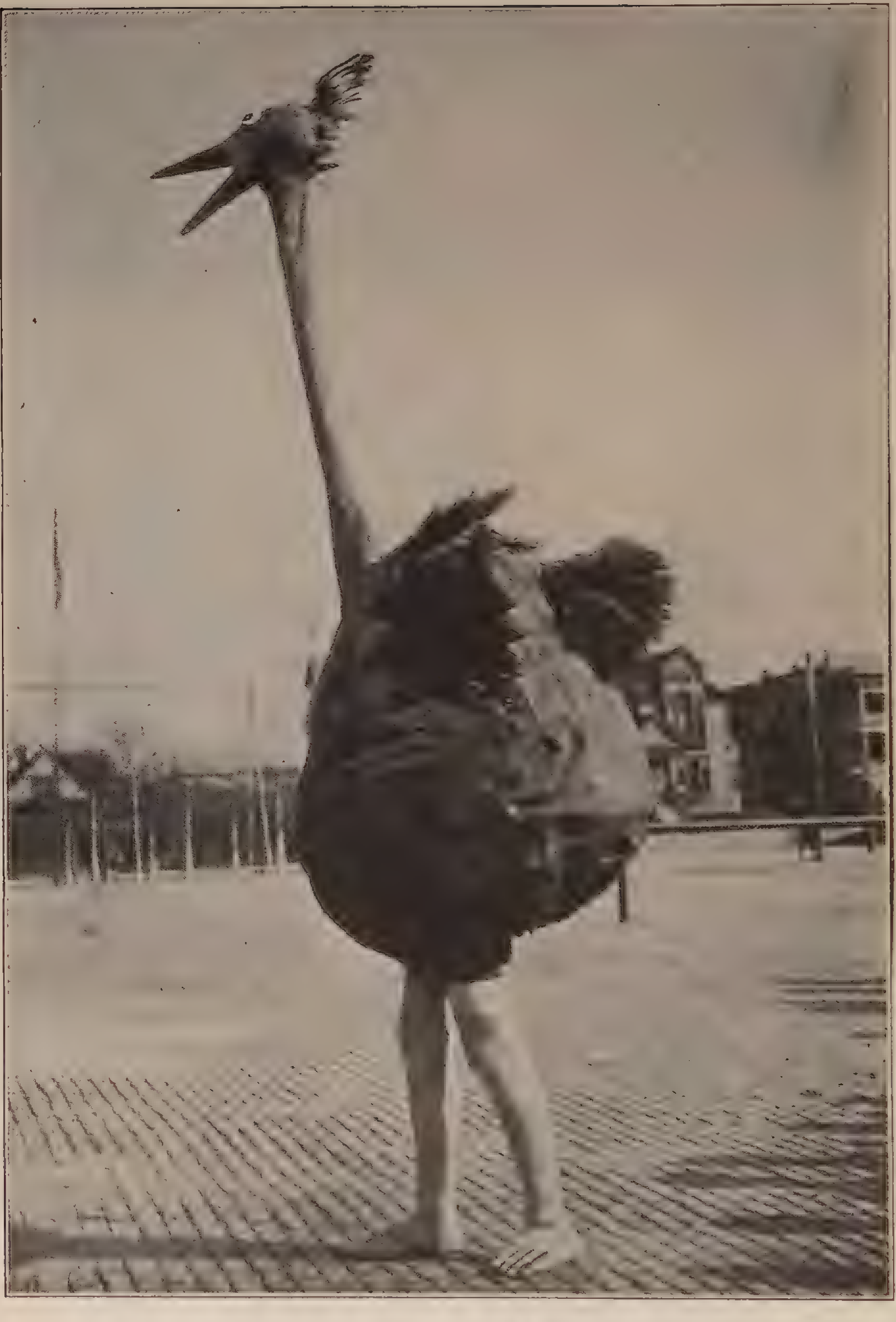


FIGURE 24

THE WILD OSTRICH—VERY WILD

Four pieces No. 9 wire, for ribs, about 7 ft. long.
One neck piece, 1 in. x 1 in. x 6 ft. 6 in.
Two nose pieces, ¾ in. x 4 in. x 11 in.

Nail together the runners and crosspieces, or stays, as in the frameworks already described. Bend loop O into shape, twist the ends together, and staple the loops to the ends of runners and crosspieces. Bend the ribs into shape, twist the ends to loop O and fasten them together at point of crossing (X, in Figure 23) with a bit of wire. This framework is to be carried on the operator's shoulders.

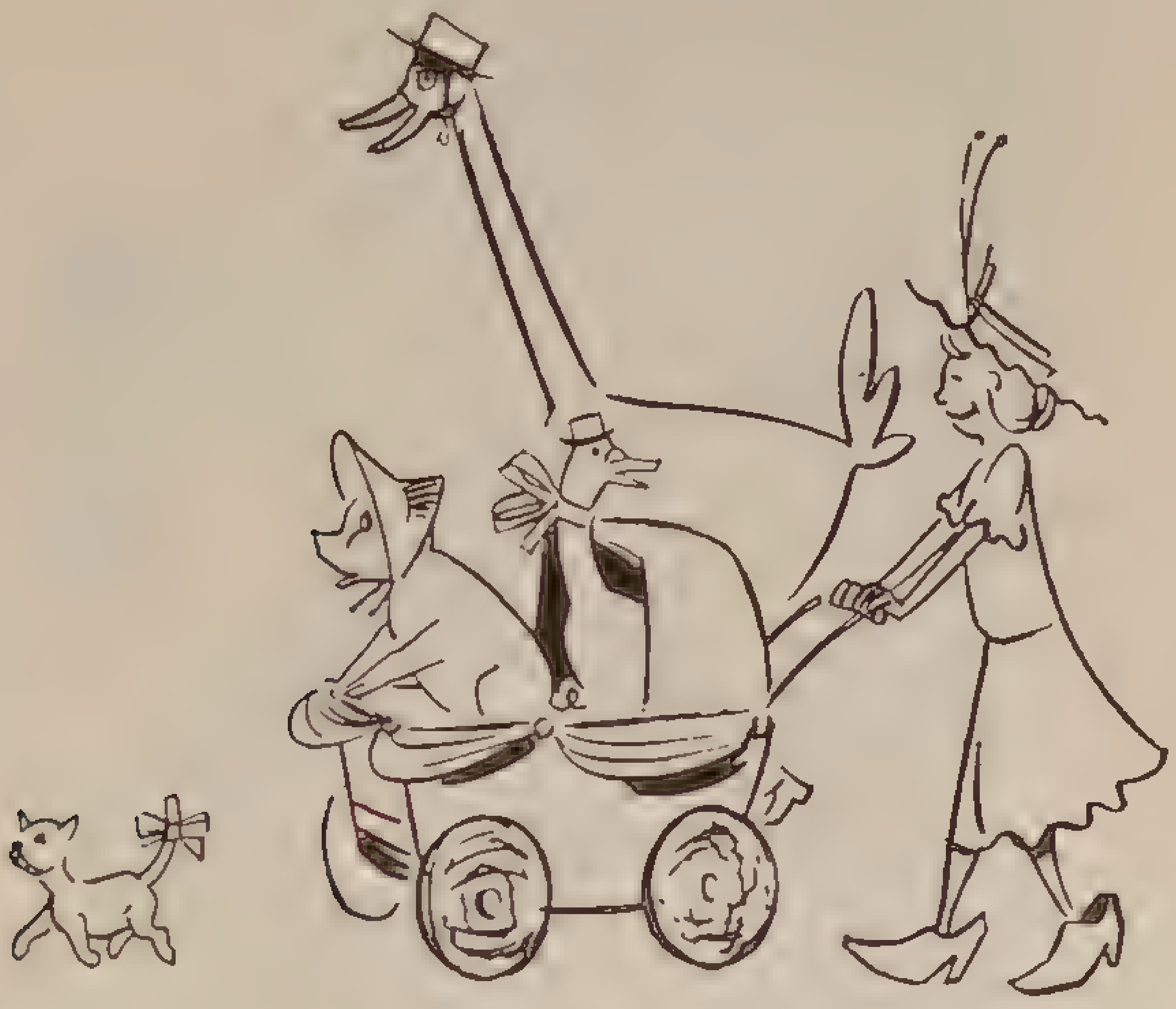


FIGURE 25

DOMESTIC PETS IN COSTUME RIDE IN STYLE.

The construction of the head is shown clearly in Figure 23. The nose pieces are whittled to shape, and square notches cut in the square ends. A round hole is bored through each nose piece a short distance in front of the notch, and a bunch of rubber bands is passed through these holes. One end of this elastic cord is tacked to top of pole, and the lower end is stapled underneath the lower jaw or nose piece. A screw-eye is fastened under the lower jaw, and a cord attached which runs down the neck to the operator. This enables the operator to open and close the Ostrich's mouth.

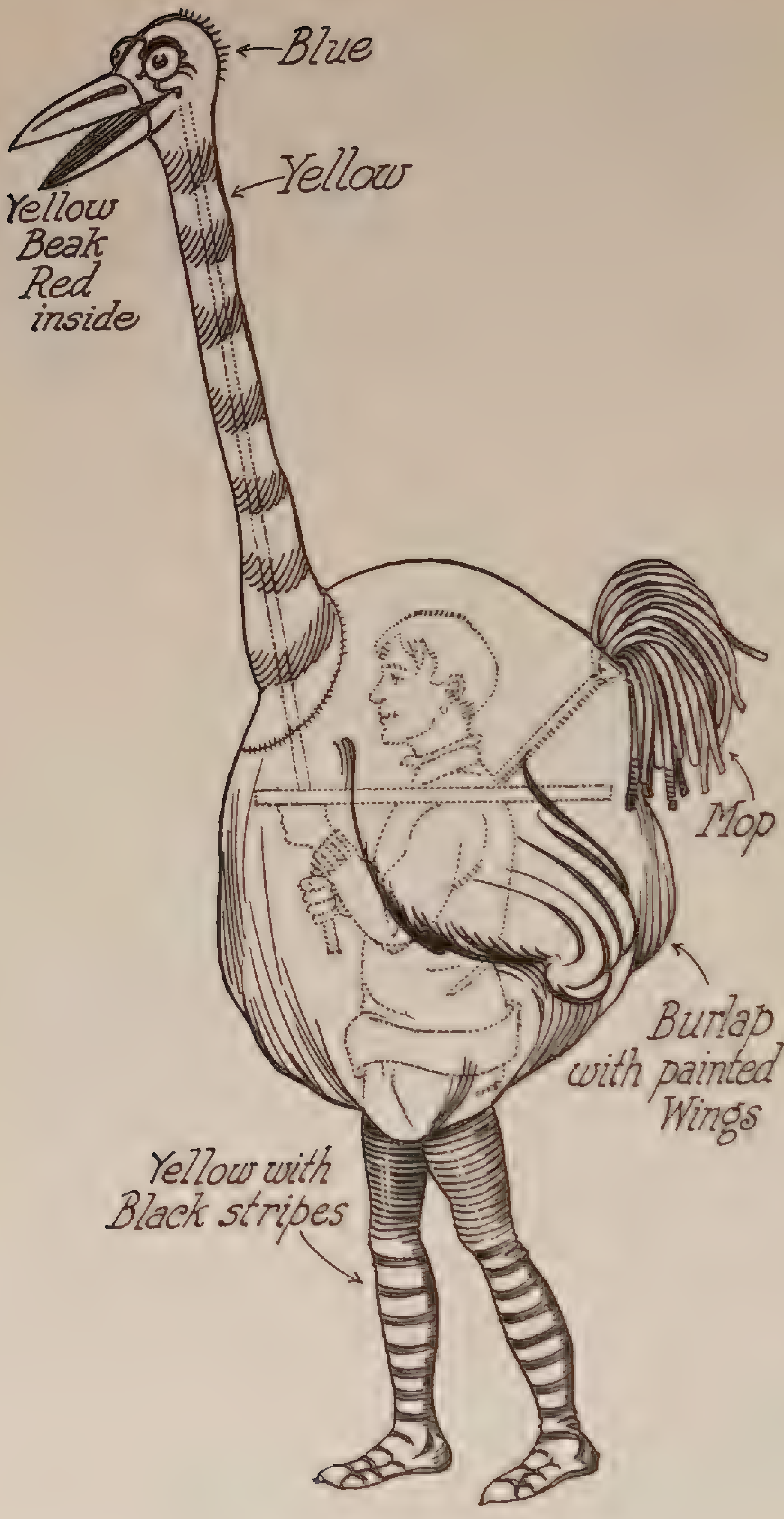

Blue
Yellow
Yellow Beak Red inside
Mop
Burlap with painted Wings
Yellow with Black stripes

FIGURE 26

PHANTOM VIEW OF THE OSTRICH

The upper jaw is nailed solidly to the pole, at a slight downward angle, two inches below the top of the pole. The lower jaw hinges on a twentypenny spike. Figure 27 shows a photograph of the finished head frame. The next step is to pad the head with cotton. Be careful to leave the forepart of the beak bare, as in Figure 23. Wrap the padding well with twine to hold it firm, before covering.

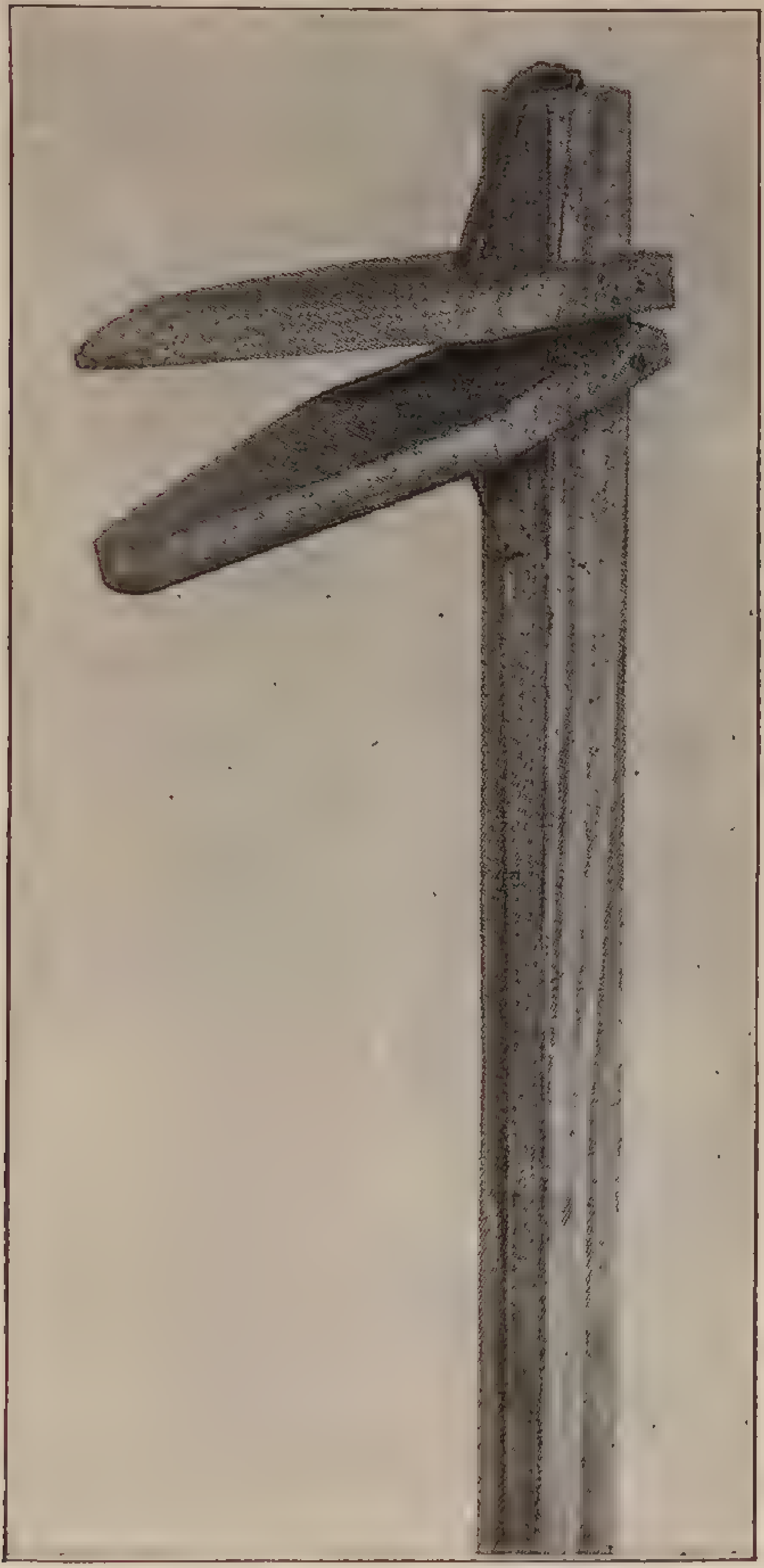


FIGURE 27.

PHOTOGRAPH OF OSTRICH HEAD AND NECK FRAME

Cover the entire body with poultry netting, leaving a hole for the neck piece to pass through. Lay a few thicknesses of paper over the netting, then cover with burlap, which should

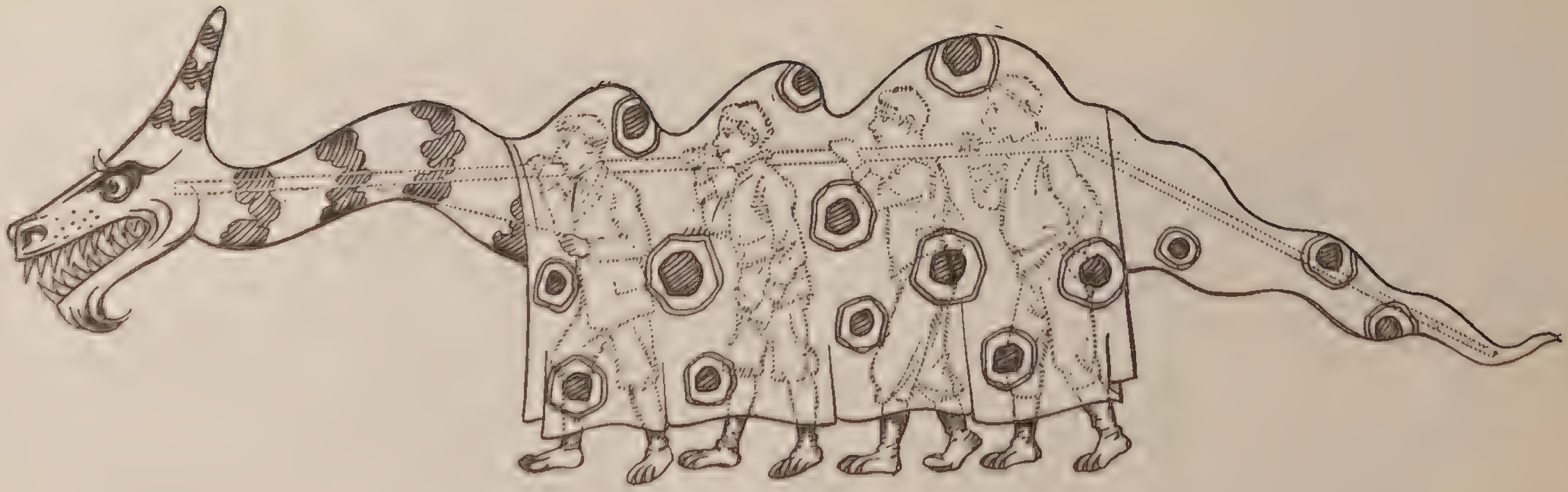


FIGURE 28

PHANTOM VIEW OF THE GIANT HOOTUS, COMPLETE hang down far enough below loop O to be gathered about the operator's waist with a drawstring. Sew a strip of burlap into a long cloth tube for the neck. Cover the head with cloth, tacking as shown in Figure 23, details of head. Sew the neck to the head.

Three feather dusters, passed through the cover and tied to the frame, will serve for tail and wings, which can be manipulated by the operator. Or an ordinary mop would make a realistic tail, and the wings could be painted on, as in Figure 26. Tight-fitting yellow trousers, or tights, should be worn. Feet are made by slipping an old pair of yellow stockings over the shoes, and painting on two toes.

THE GIANT HOOTUS

The Hootus is a splendid parade animal. It can be made any size, and a variable number of boys can take part. A diagram of the head and neck is shown in Figure 29. Make a wire loop A for the upper jaw and staple both ends to O, a piece of pine 1 in. x 3 in. x 14 in. A semicircular piece of wire is placed just back of, and fastened to, the wire which forms the horn and bridge of the nose C, the ends being fastened to block O. Semicircular wire stays are looped around C and fastened to loop A on each side.

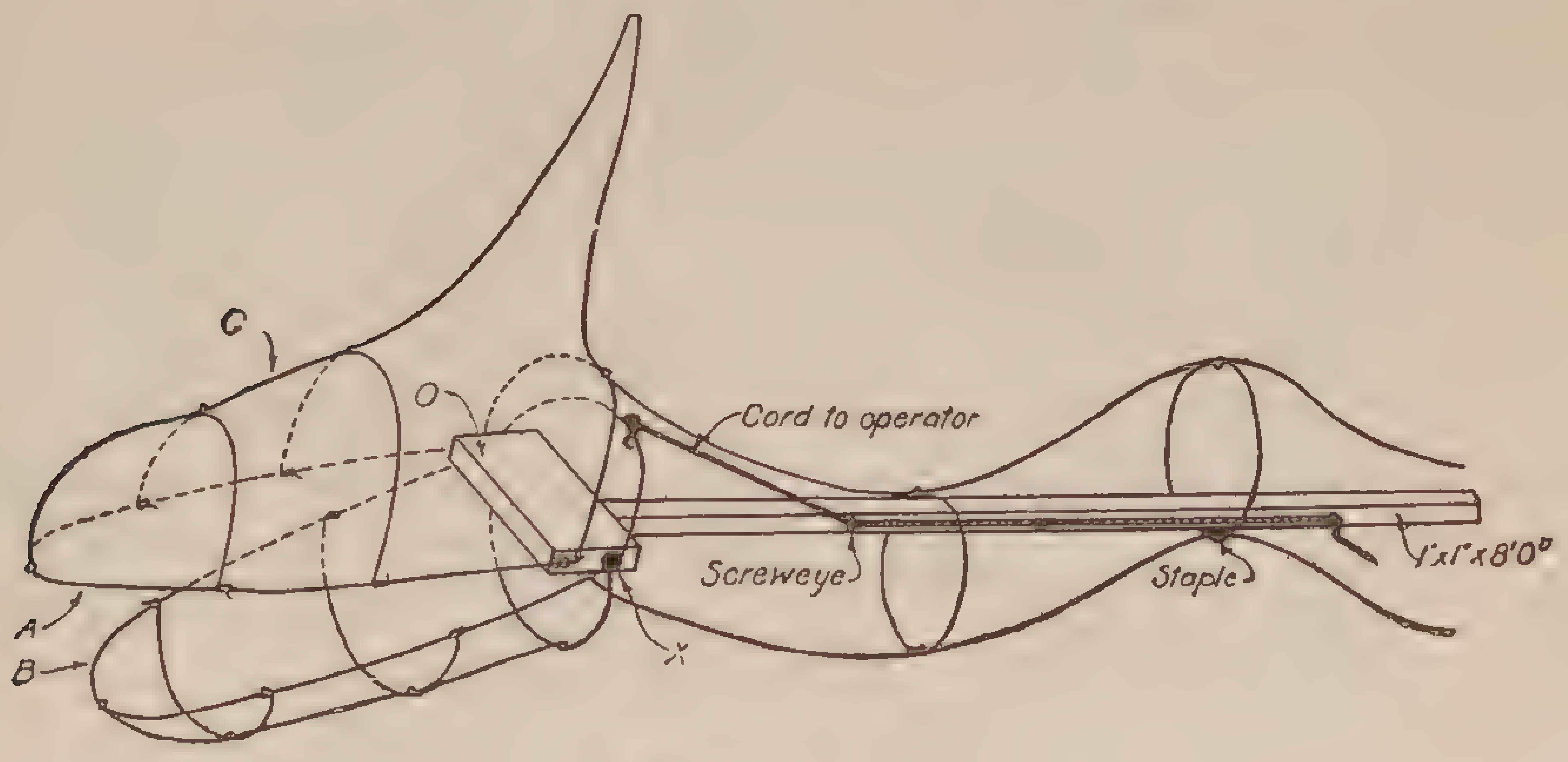


FIGURE 29

HEAD AND NECK OF THE GIANT HOOTUS

In the lower jaw, wire B is bent to form a loop at point X, through which a nail is driven to serve as a hinge, allowing the lower jaw to drop. It is held up by means of a cord, which is fastened to the loop at the back and extends through screweyes along the neck to the operator. The head shown is 2 ft. 6 in. long, and the neck is 8 ft. long to first operator. These dimensions will vary as the number of participants is increased or decreased.

The tail is a 1 in. x 1 in. strip, with wire loops fastened to opposite sides to form humps. Cover the entire head and tail with poultry netting, then with white muslin, or other suitable material. The participants — as many as desired — walk in single or double file, the one in front carrying the head, and the one in the rear, the tail.

The body is formed by throwing sheets over the participants. The sheets are then pinned around the neck and down the front, also around the tail and down the rear. The hump in the center is formed by placing the tall participants in the center and the short ones near the neck and tail. If a very large body is desired, the sheets can be thrown over umbrellas carried by the participants.

The spots are cut out of colored material and sewed or pinned to the cover. The teeth are cut out of white cardboard and sewed to the jaws, which are painted red. Eyes may be painted on, or door knobs, or china eggs, painted to resemble eyes, may be used. White stockings are slipped over the shoes, and claws painted on them. Figure 28 shows the Giant Hootus ready for action, and suggests further decoration.

THE WOMPUS CAT

The Wompus Cat is designed to be operated by two boys, each about four feet nine inches tall. Figure 30 shows the framework.

The lengths of the wires in this frame are: Loops A and B, each 3 ft.; tail C-D, 5 ft. 6 in.; back rib E, 6 ft.; head ribs F, 18 in.; head loop G, 3 ft. The middle loops, intermediary ribs, etc., are cut to fit. Crosspiece K is a wooden strip 1 in. x 2 in., and 11 in. long. Handle J is a 1 in. x 2 in. board, length to suit convenience in handling the head. These dimensions may vary if the animal is to be operated by boys larger or smaller than those suggested.

There are separate frames for body and for head, both being shown in Figure 30. Cover each frame with poultry netting. Tie excelsior to tail wire D for padding. Then cover entire head, body and tail with black material. The head is joined to the body with this black covering, the outline of which is shown in Figure 30 by dotted lines.

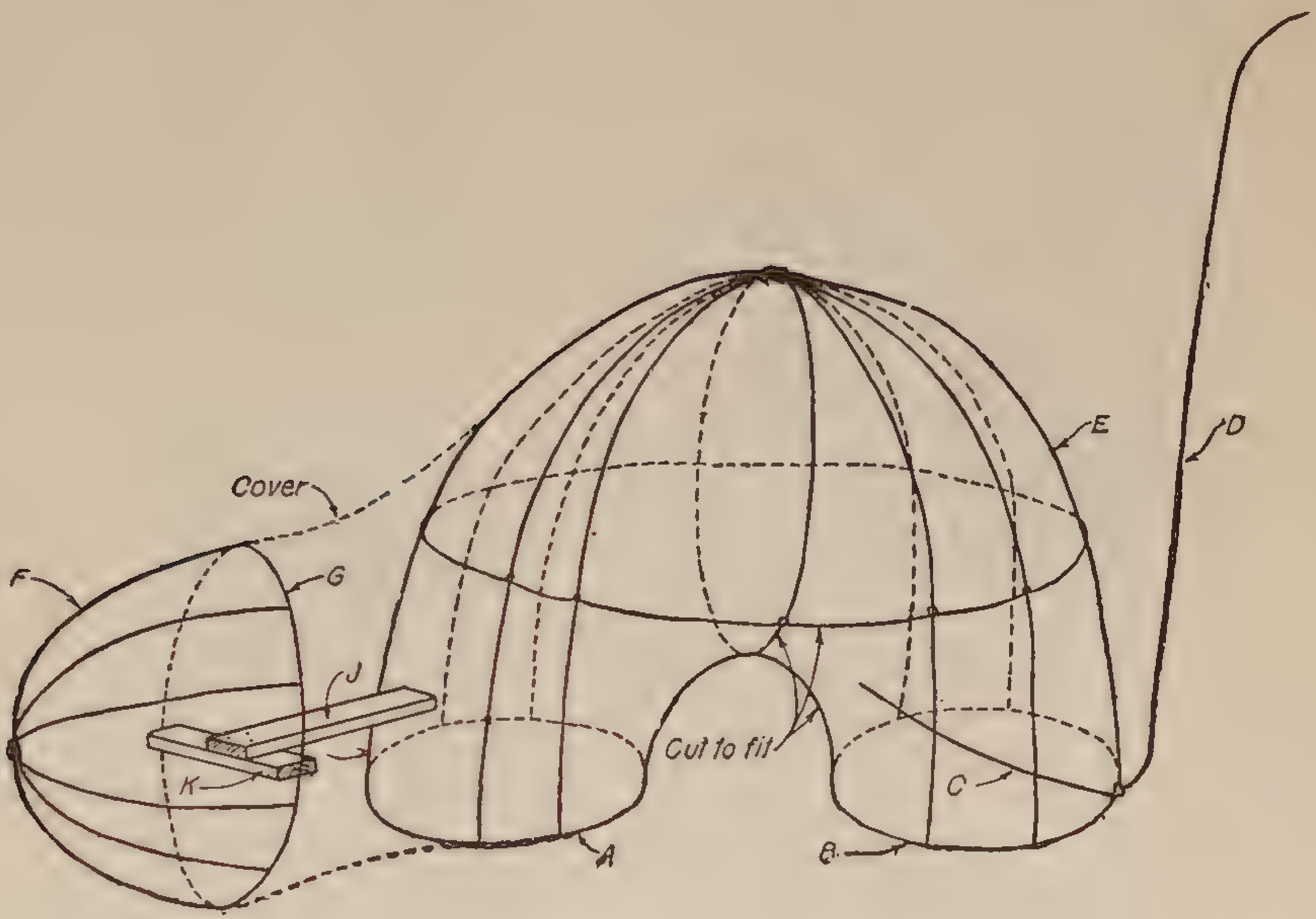


FIGURE 30

FRAMEWORK OF THE WOMPUS CAT

The operators wear black trousers with feet attached. Ears are cut out of cardboard, covered with cloth and sewed in place. They are black outside and pink inside. Make eyes of yellow cloth, and sew them in place with white yarn. The nose and mouth are painted pink, and the nostrils black. Use broom straws for whiskers. Figure 31 offers suggestions for decorating the head.

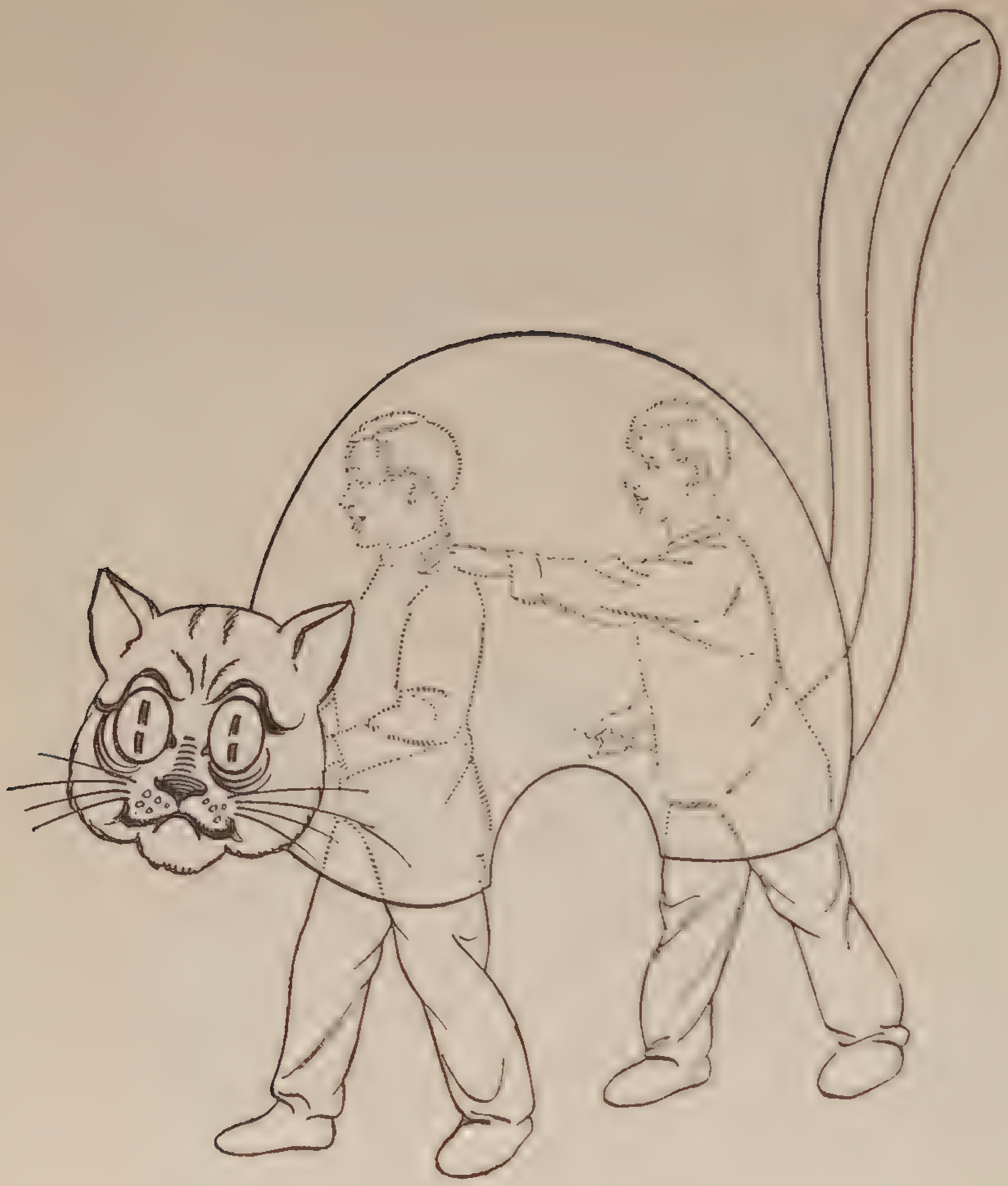


FIGURE 31

PHANTOM VIEW OF WOMPUS CAT

The body frame is carried by the two boys by means of shoulder slings attached to lower loops. The front operator holds the head, which he can turn about in any direction. The rear operator manipulates the tail, which has been attached in loop fashion to rear loop B, so that it will hinge. He holds short end C of the tail wire which serves as a lever handle. Figure 31 gives a phantom view of the Wompus Cat in operation.

THE WOOFUS

This is a good stunt for the girls. The costumes are very easily made. A girl stands in the position shown in Figure 32 with her hands clasped over her head, while an assistant pins the end of a piece of muslin at the waist line in front. The muslin is then drawn loosely over the head and arms, and pinned at the waist line in the back.

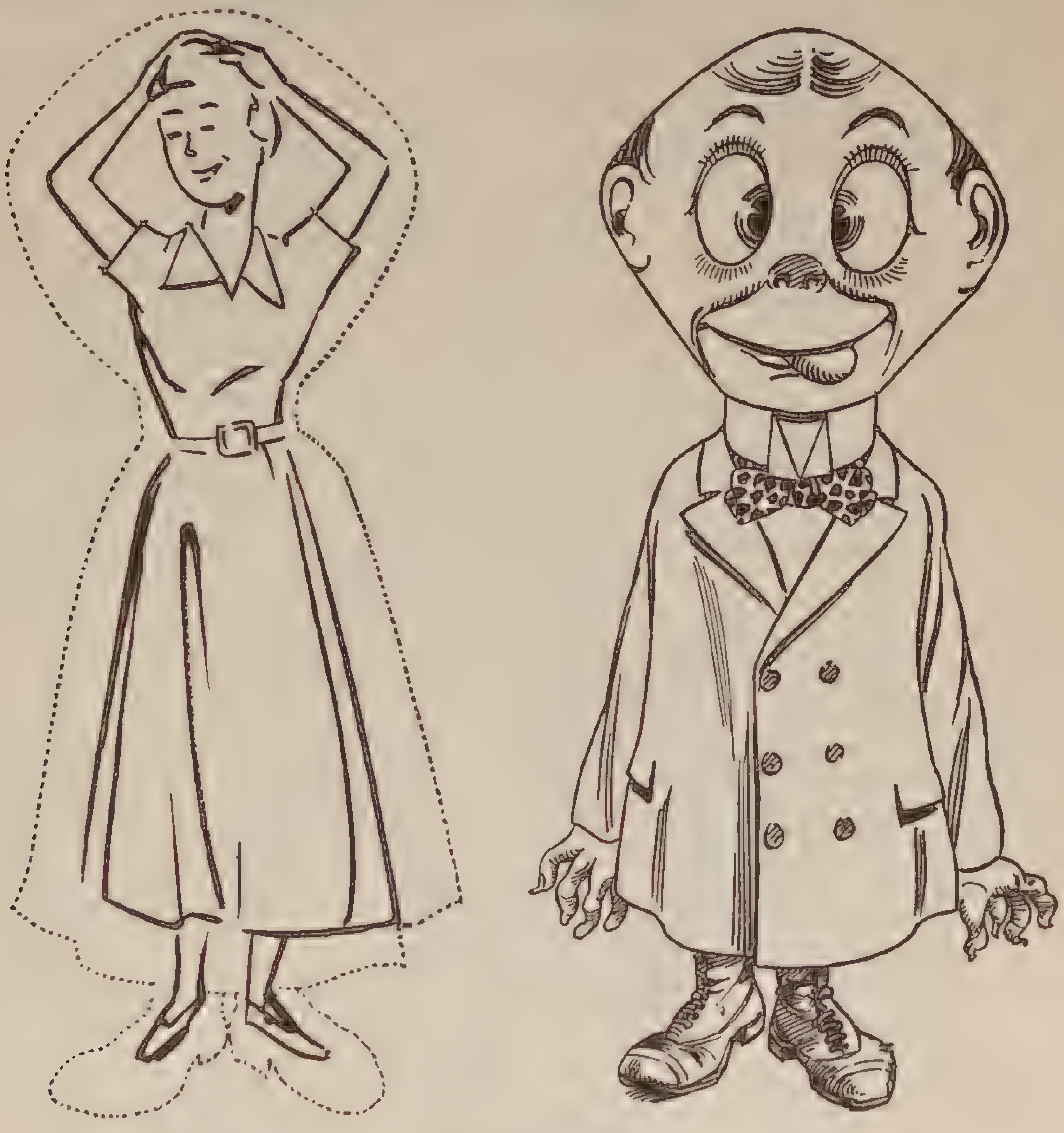


FIGURE 32

SHOWING PHANTOM VIEW, ALSO EXTERNAL APPEARANCE, OF THE WOOFUS

The folds are pinned to form a bag of the shape shown by the dotted lines, and the bag is then removed over the girl's head. The bag is sewed along the lines pinned, the extra cloth cut off, and the bag turned inside out, bringing the smooth face of the seams outside, when the bag is ready for decorating.

Eyes, nose and mouth may be painted on, or the features may be cut out of colored cloth and sewed in place. A big cardboard collar is placed around the waist, a man's large coat, with shoulders and sleeves stuffed, is fastened to hang from the waist, with white cotton gloves, stuffed, attached to the sleeves. A bright necktie, and large shoes or boots, complete the outfit.

A number of Woofuses may be made to dance the Virginia Reel, modifying the steps and action as necessary to conform to the costume limitations.

BEAR, LION AND MONKEY

The costumes for the Bear, Lion and Monkey are made after the design of a sleeping garment, for which patterns generally can be obtained at any dry goods store, or from almost any woman's magazine. Burlap can be used, but a more suitable material would be brown canton flannel.

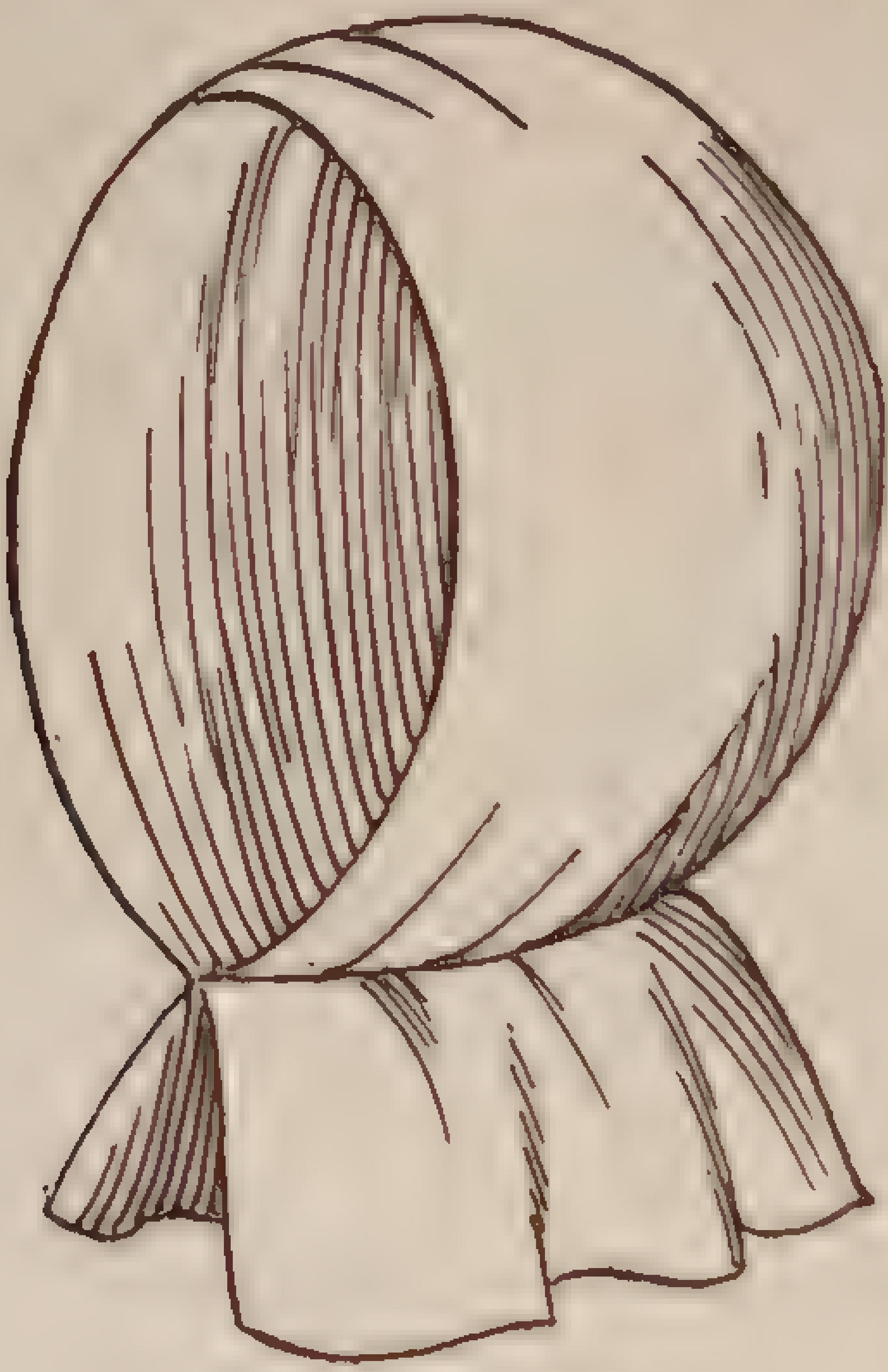


FIGURE 33

THE HOOD FOR ANIMAL HEAD

The patterns must be modified somewhat to obtain the desired effects. For the Bear, leave plenty of room in the front so that it may be padded, making the round body of the animal. The "skins" of the Monkey and the Lion are rather close-fitting and need little padding.

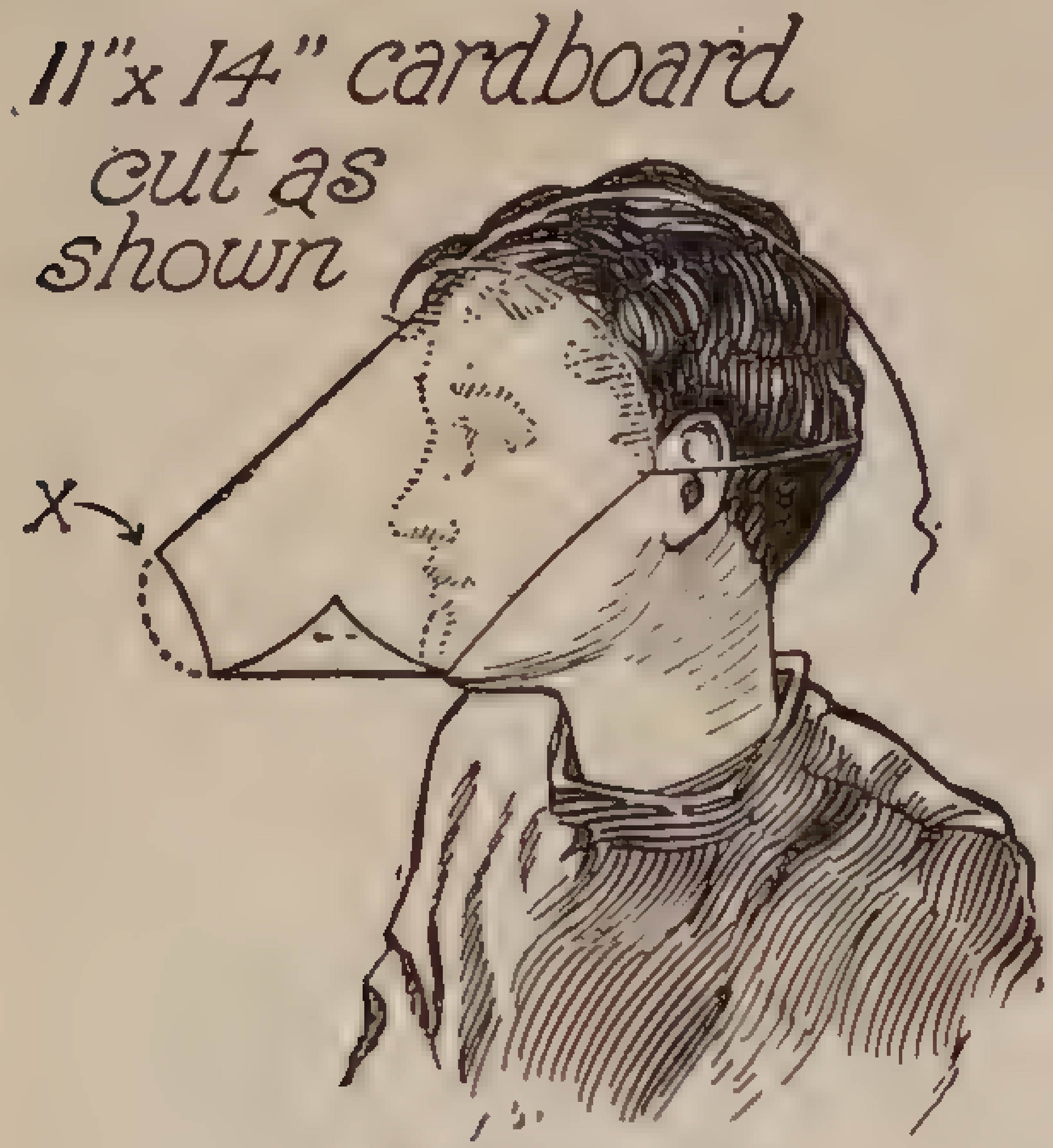

11"x 14" cardboard cut as shown
X

FIGURE 34

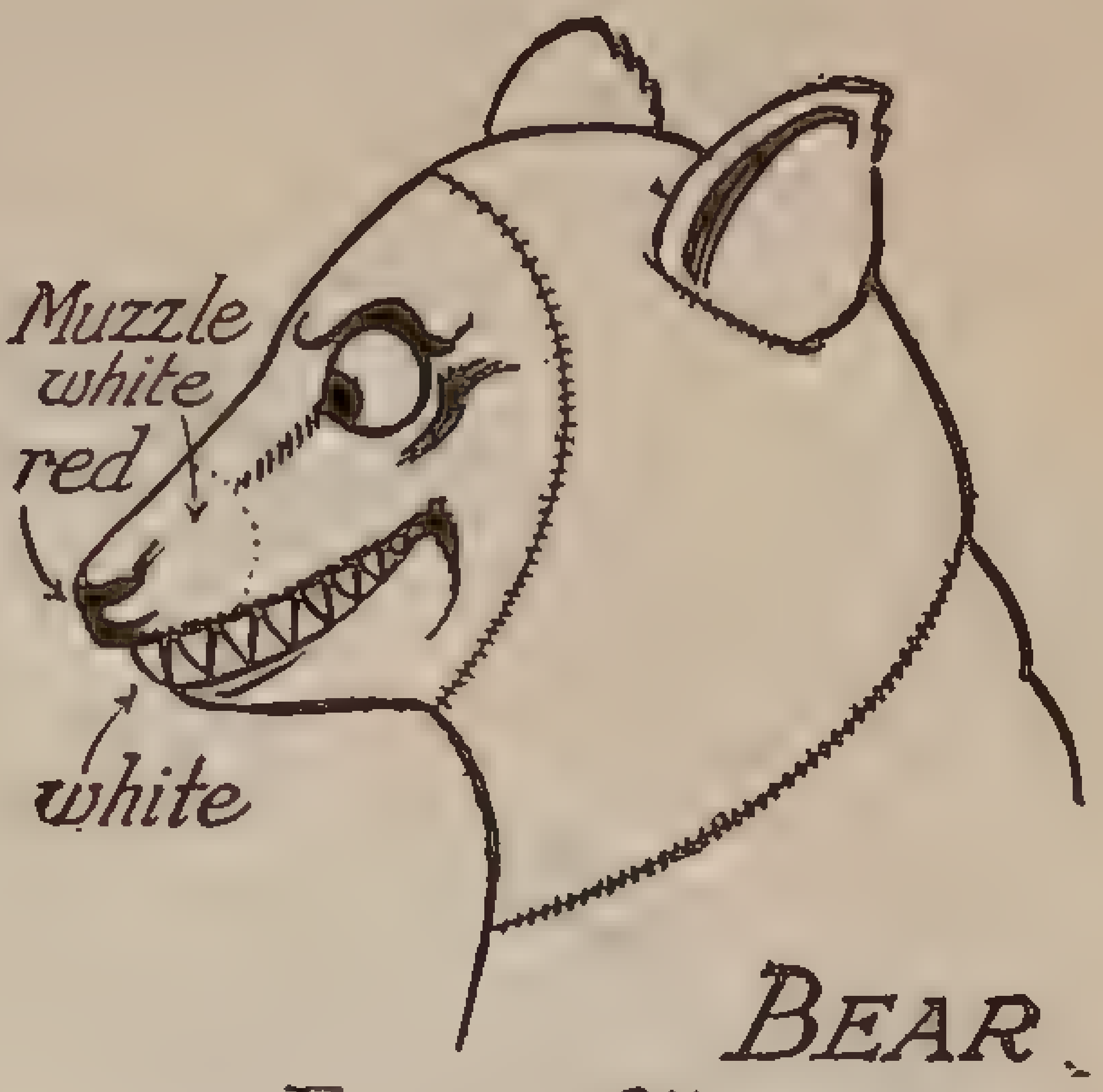

Muzzle white
red
white
BEAR

FIGURE 35

Use "blind buttons" wherever buttons are necessary. For paws, sew thumbless mittens to the ends of the sleeves, pad them on the back, and either paint or sew on palms of tan.

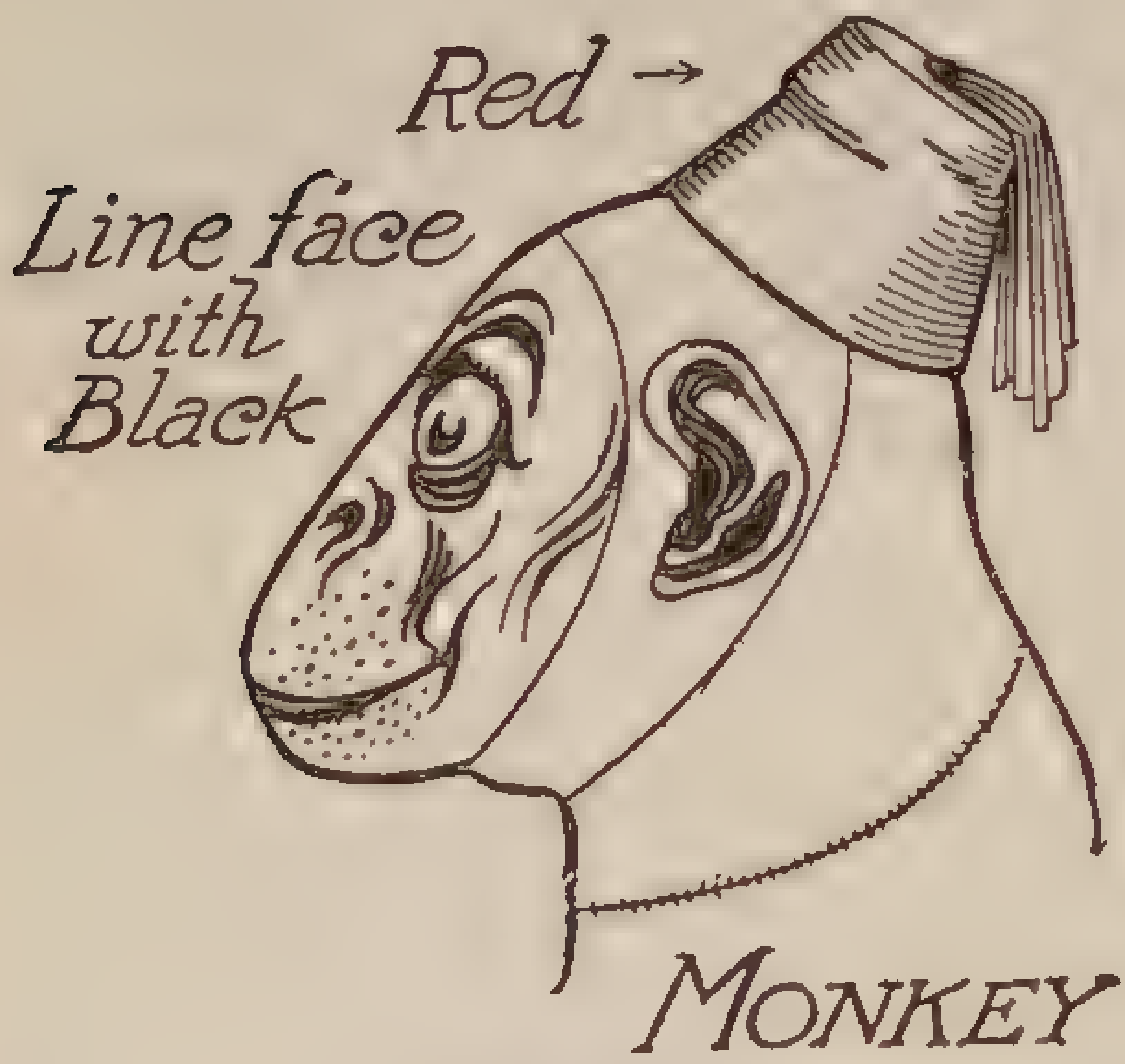

Red
Line face with Black
MONKEY

FIGURE 36

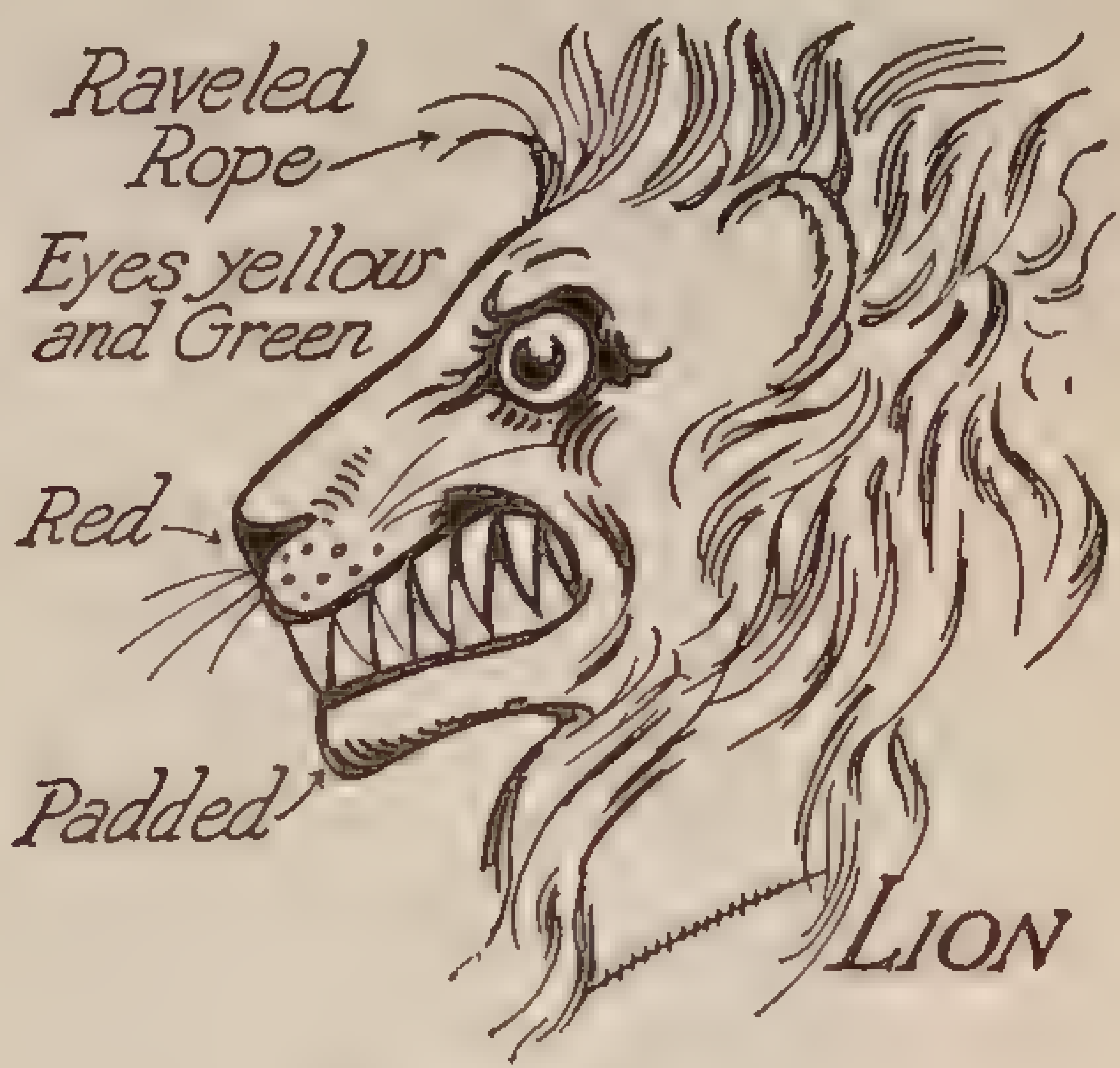

Raveled Rope
Eyes yellow and Green
Red
Padded
LION

FIGURE 37

The hood, Figure 33, is made tight-fitting around the face and sewed to the neck of the sleeping garment. For ears, sew on padded pockets, or make a wire form and cover with cloth.

Figures 34, 35, 36 and 37 will give suggestions for face coverings, showing how the same shape of cardboard cone may be used for each animal, the variations being in cutting as at X in Figure 34, and in padding and painting. The cloth covering on the face is stitched to the cardboard cone, the free edges being covered by the tight-fitting hood. The decorations can be made to conceal the holes which are to be cut for the wearer's vision.

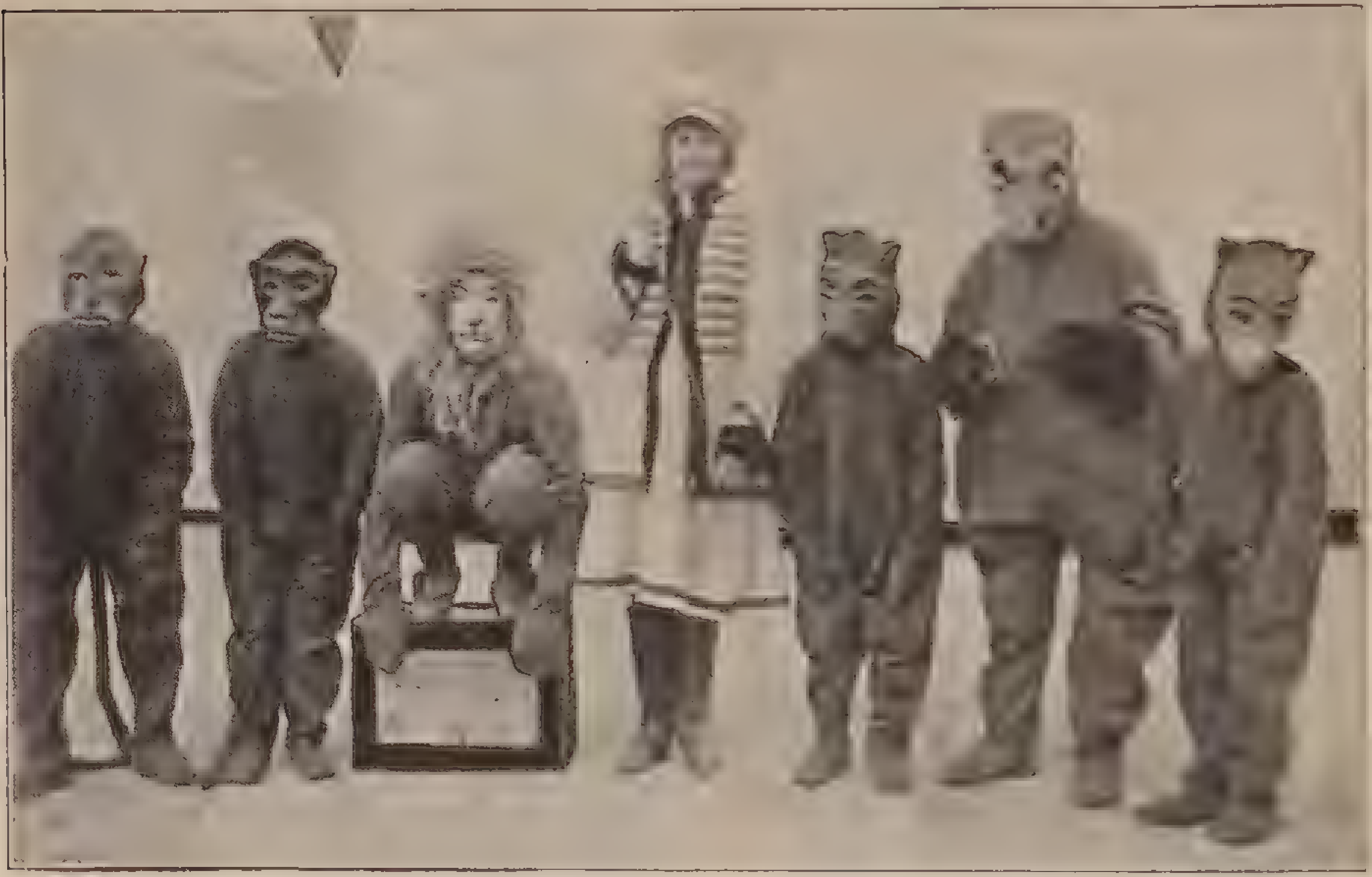


Figure 38

PHOTOGRAPH OF MONKEYS, BEARS AND TRAINER

The Monkey's tail is a stuffed cloth tube, and the Lion's tail is a partly ravelled rope. A piece of leather or canvas is sewed to the feet for soles. For facial expressions, see the drawings.

BANNER

Banners are made of lath framework, the sizes depending on the cardboard sheets on which the announcements are painted. They are to be carried by boys in the parade. About a dozen or more may be needed. Figure 39 shows the construction.

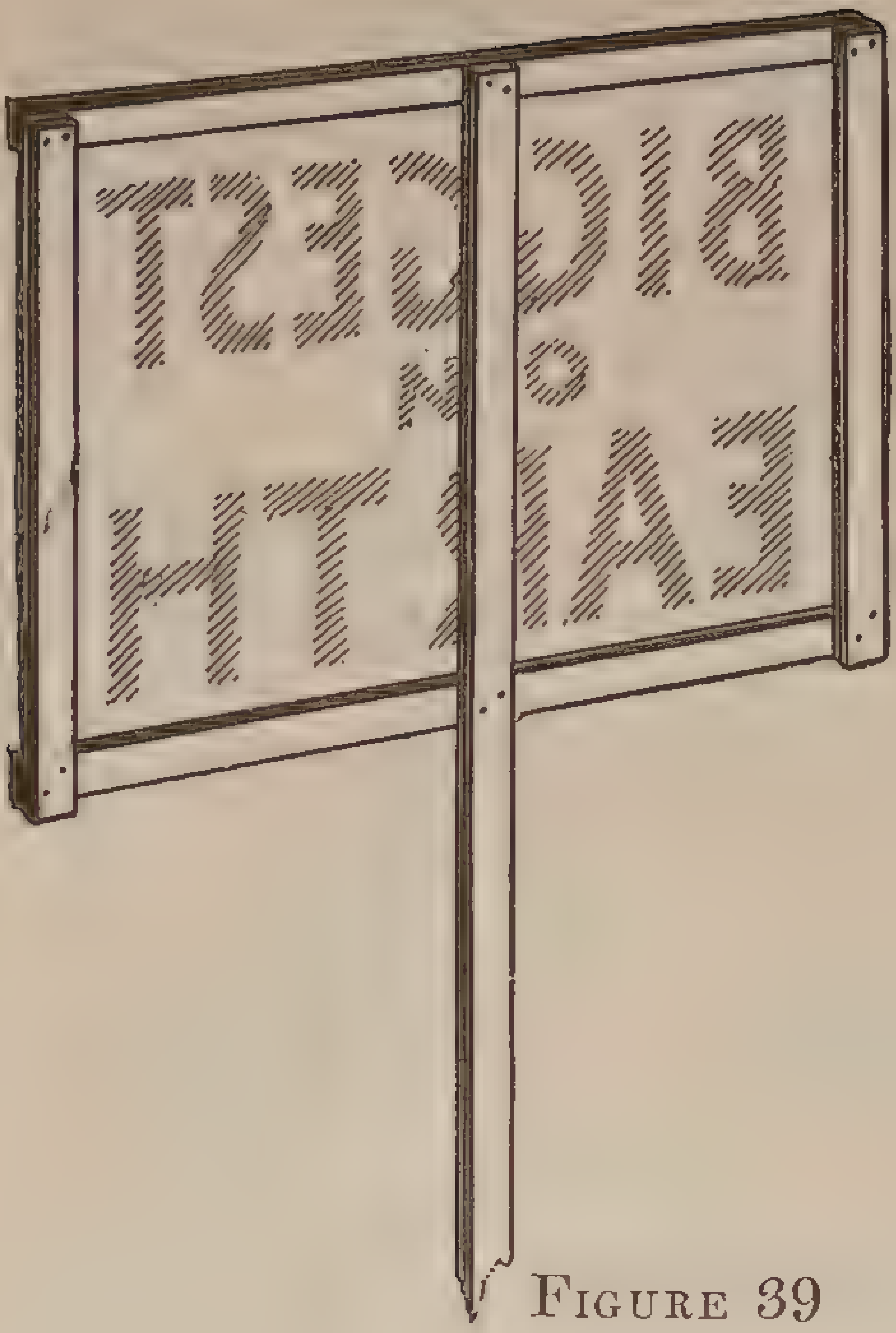


Figure 39

ANIMAL CAGE

Animal cages are built of lath or other light material. Make them appear sturdy, but avoid excess weight. Do not have too many bars in the cages, as this will tend to conceal

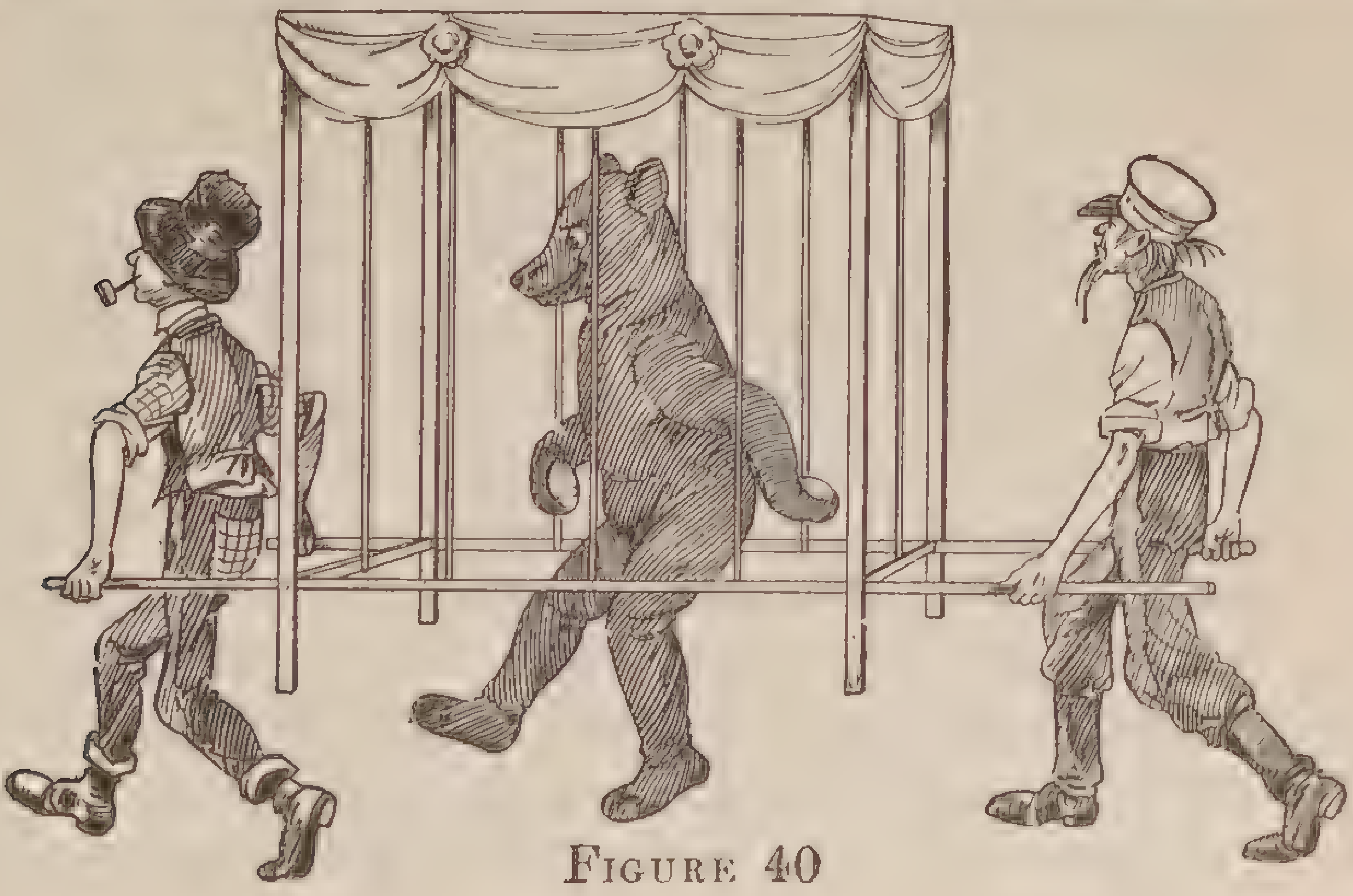


Figure 40

the animals inside. Figure 40 shows the construction. The cage is merely a framework with handles, and has no top or bottom. It is carried by uniformed attendants, clowns or comic characters. Paint and decorate according to taste and materials available. Make cages for the Bear, Lion and Monkey.

AMBULANCE

The frame of the circus ambulance is made of 1 in. x 2 in. scantlings, as shown in Figure 41. The height of the uprights will be governed by the size of the two boys who are to carry it. A dummy steering wheel is attached as shown in the drawing. The driver and his assistant carry the ambulance by means of shoulder straps fastened to the inside. Handles also may be attached to the side strips for the rear assistant to take up part of the shoulder weight. Use white muslin for covering. Old lanterns may be hung on the front corners for headlights, a big gong may be attached, and any other equipment may be added that strikes the fancy of the makers. The

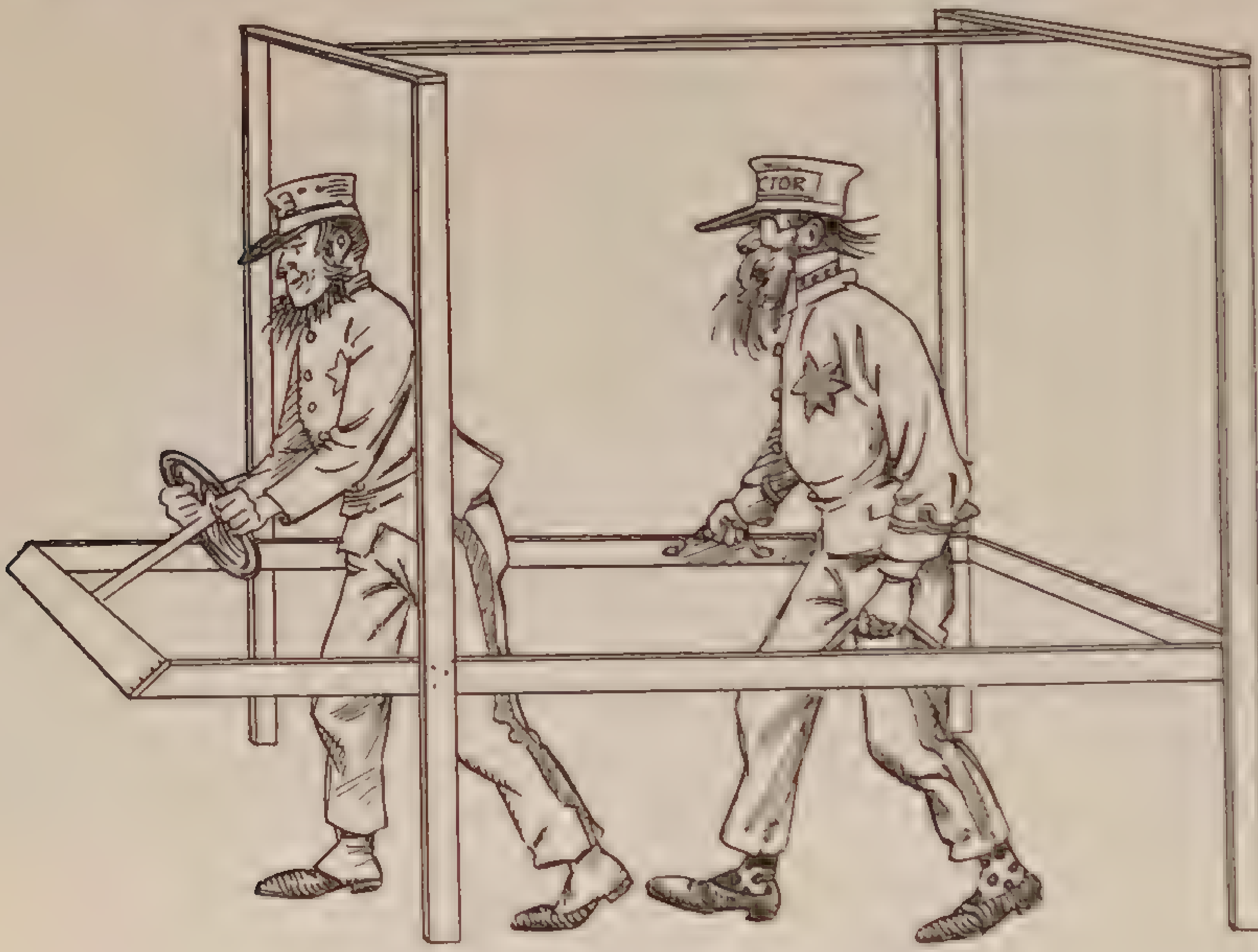


FIGURE 41

FRAMEWORK FOR AMBULANCE

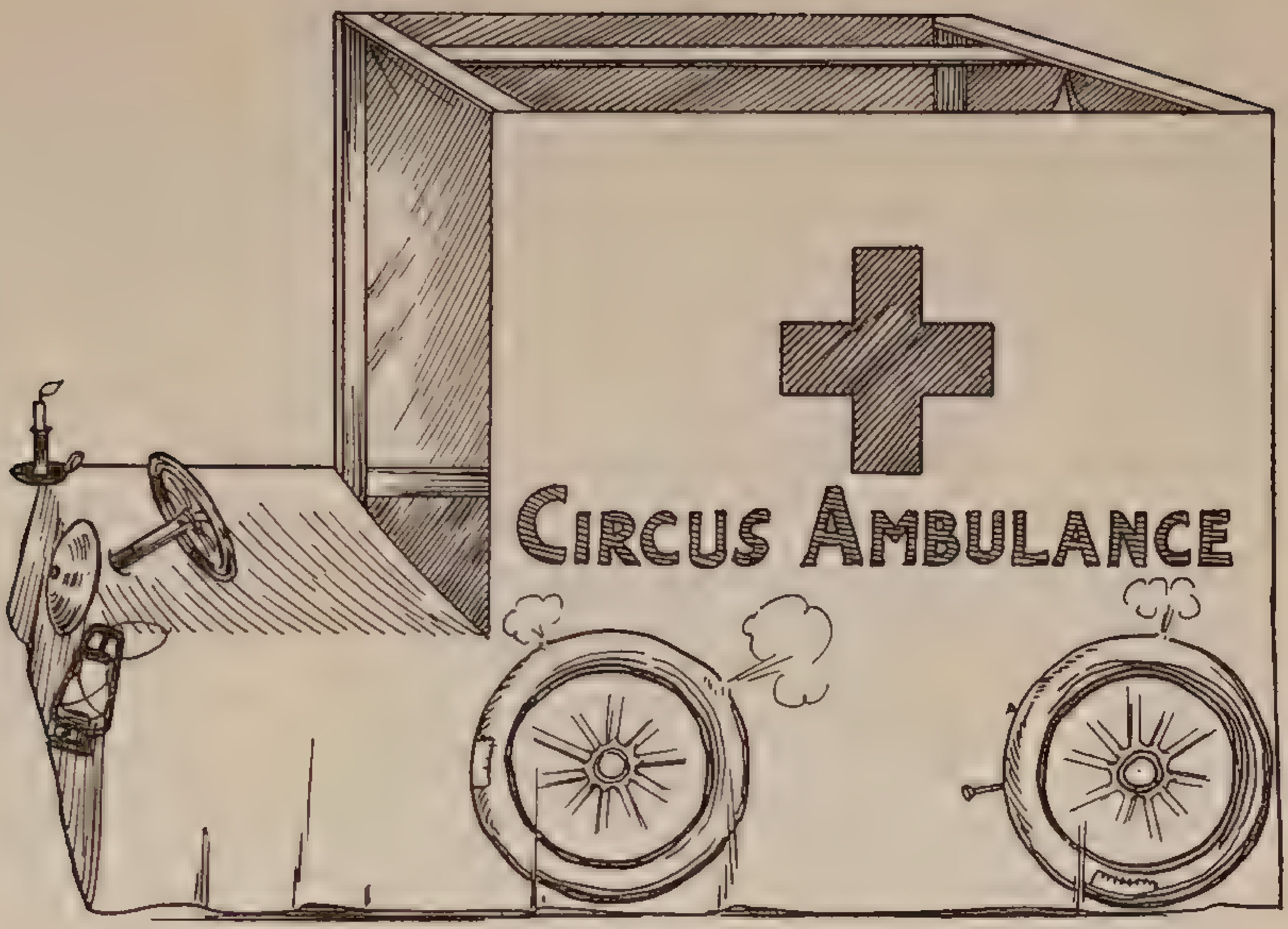


FIGURE 42

AMBULANCE COMPLETE

wheels are simply painted on the covering. The ambulance complete will appear as in Figure 42, which offers suggestions for painting and decorating.

SPEAR

The animal attendants' spears are made entirely of wood. The spear head can be made of thin box material, cut to shape,

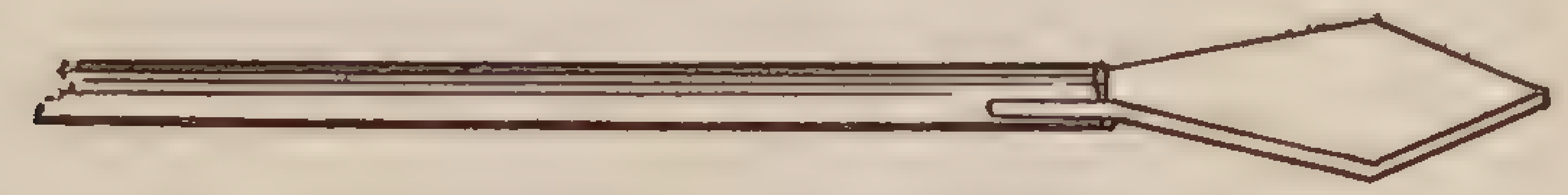


FIGURE 43

SPEAR FOR ANIMAL ATTENDANT

and painted with aluminum paint. The spear handle can be made of a 1 in. x 1 in. strip, rounded, or of a broom stick or hoe handle. The handle is notched at one end to receive the head, which is then nailed in place, as in Figure 43. Make a spear for each of the Elephant, Gook and Giraffe attendants.

CHARIOT

No act is more suitable for a closing event than a chariot race. It is especially effective if the circus is given in a tent. Two chariots will be needed.

Each is made from a soap box, the top and one end being removed, and each side cut to a curve with a coping saw or key-hole saw. Candy pail tops are used for wheels. With a one-inch bit bore a hole in the exact center of the candy pail top. To prevent the wheel from breaking, nail two strips across the grain of the wood, and clinch the nails on the other side.

For an axle, securely nail a broom stick across the bottom of the box, extending three inches beyond either side. If the axle is located about midway from front to back the chariot will be easier to pull. Soap the ends of the axle, slip the wheels on, and drive a twelvepenny nail through each end of axle to keep wheels on. For a shaft, nail a five-foot strip of one-by-two to the bottom of the box, and nail to this a three-foot crosspiece.

Paint the two chariots in bright, contrasting colors. Select small boys for drivers, and drape them with colored cloth in the fashion of Roman charioteers. Larger boys act as horses, with two or four to each chariot. This crude construction of the chariots is not very sturdy, but if one of the vehicles happens to break down, the confusion and excitement will only add to the fun.

THE CALLIOPE

A circus parade is not complete without a calliope. One can easily be constructed with the following paraphernalia: an old spring wagon or cart drawn by a bony horse, or a cow may be induced to be the motive power; a dry goods box about three feet high, three feet wide, and three feet deep, with one side removed; an assortment of tin pipes ranging in size from two feet long to four feet long, any diameter (down-spouts cut to length and brightened up with aluminum and bronze paint serve the purpose splendidly); some laths or other thin strips of wood; an old stove or tin box in which can be burned some oiled rags, and extended from this stove, a stove pipe about six feet high; as many differently tuned tin horns as are available. The participants are: a fireman, the driver, two horn blowers, and the calliope player.

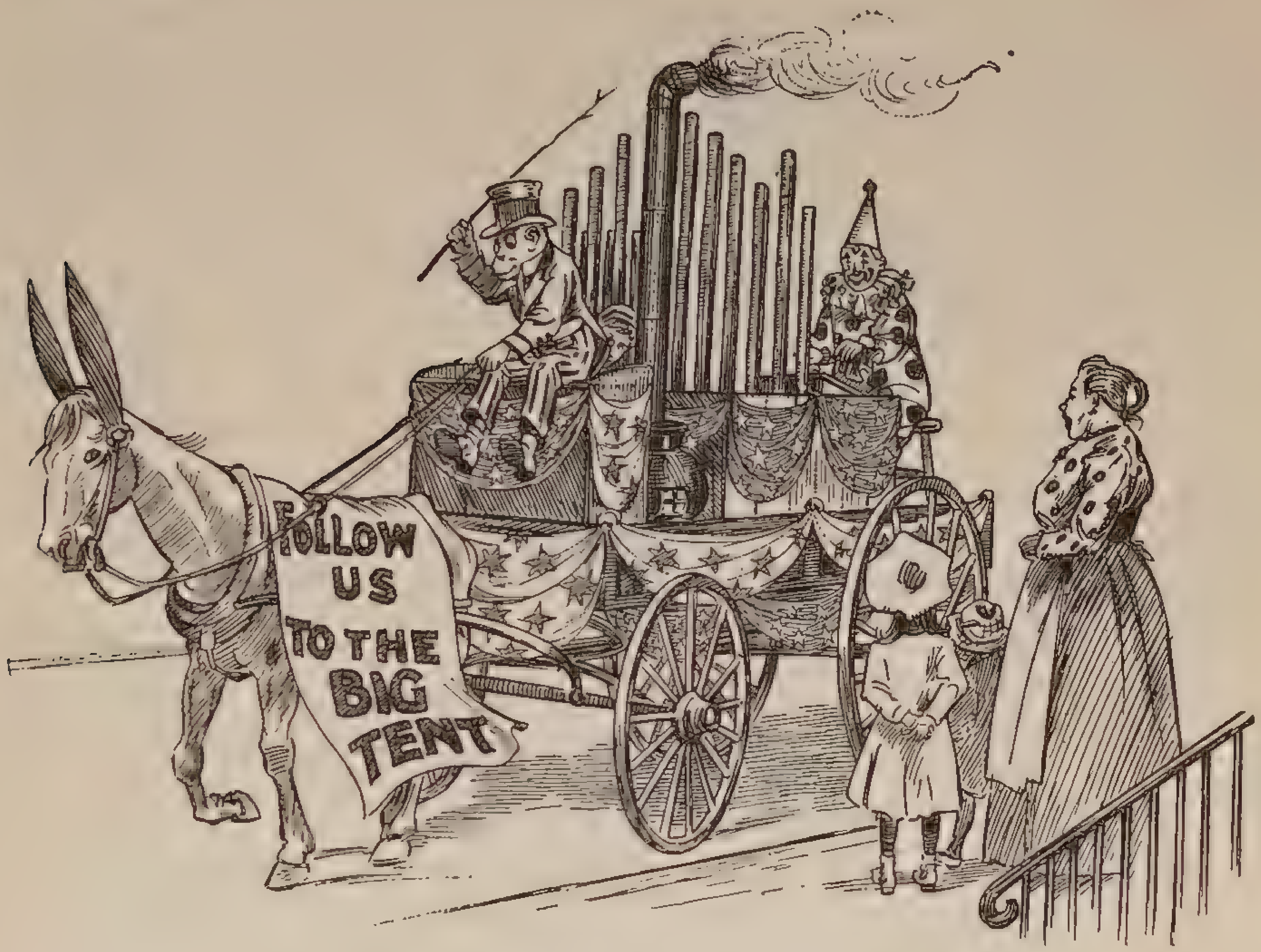


FIGURE 44

THE CIRCUS CALLIOPE

The box should be set near the back of the wagon, the open side facing the back. The laths are nailed in an upright position to the front and two sides of the box, extending the length of the tin pipes above the top of the box. The pipes are then slipped over the laths and arranged in calliope style; the more pipes the better. A keyboard is painted on a piece of cardboard or other thin material and placed in a slanting position on top of the box. The stove, which is to act as the boiler, is placed at the front of the wagon and secured to the floor. The stove pipe should be guy-wired to the sides of the wagon. By burning plenty of oiled rags in the stove an excellent smoke can be created. The box can be decorated with green and red paint, which will add much to the effect. The horn blowers take their position inside the box with horns so arranged that they may be changed very quickly. The calliope player will signal boys inside the box by tapping when ready to play. Horn blowers will start at once and strive to keep two horns going as much of the time as possible, avoiding changing horns at the same time. In this way some "excellent discords" can be created. The fireman will spend most of his time shoveling "coal."

The calliope should have a place at the end of the parade.

CHAPTER FOUR

PAINTING AND DECORATING

The sketches and photographs accompanying the animal descriptions give suggestions for painting and decorating. The job must be fairly well done, and if your artist is inexperienced it is very advisable to practice on waste material.

Take considerable pains with the facial expressions, for they give personality to the animals and comedy to the circus. Remember that contrast is the keynote. The eyes are painted white, and circled with a black line. Use a black spot or slit for the pupil of the eye. Crossed-eye effects are produced by varying the location of the pupils. The spots on the Gook and the Giraffe are made to stand out clearly by outlining them in black. The body color of all animals covered with burlap is left the natural burlap color.

Paint the cages, floats, and calliope in bright colors. Red and yellow are good circus colors. Gold and silver decorations are good if not overdone.

Either oil or water colors may be used, but not both on the same job. Water colors are cheaper, easier to mix and easier to apply, but they are not permanent, and will run if they get wet. Oil colors are best, but are slow drying, more expensive, and harder to apply.

For oil colors mix dry colors, or colors ground in oil, with glossoil thinned with benzine, or with equal parts of linseed oil and Japan dryer. The following oil colors have been found most satisfactory for this work: vermilion red, chrome yellow, ultramarine blue, mineral white and drop black. Orange, green, and purple may be made by mixing the above colors. The colors may be purchased dry or ground in oil.

For water colors mix whiting with water to the consistency of cream. Color with dry colors, using any of the above excepting drop black. For black, use water color black. Glue must be added to water colors as a binder. Use ground glue mixed with warm water and pour into the paint when the glue is completely dissolved.

Gold and silver bronzes may be bought in powdered form and mixed with banana oil, or in packages ready for use.

Calcimine and patent wall finishes are satisfactory when used according to directions.

Oil or Japan colors may be purchased ready mixed, if desired, at a good paint store, in cans of various sizes. Japan colors dry very quickly.

The average paint store can supply water colors also in dry form in a great variety of colors.

CHAPTER FIVE

TO THE CLOWN AND COMIC CHARACTER MASTER

Boys and girls, men and women—everyone loves a masquerade! An ordinarily quiet, mild-mannered boy becomes a rough and tumble fun-maker when equipped with outlandish clothes and grotesque make-up. A sprightly maiden may become a fat squaw when robed in a table cloth, rug or blanket. Bedroom slippers will do for moccasins. A modern Pocahontas requires only a brown calico dress, a girdle, bedroom slippers, and a single feather attached to a band around her head. Boys' Indian suits are common everywhere, and chicken feathers complete the outfit.

Paper patterns for making clown suits and Indian costumes in different sizes may be had from the various dress-pattern companies, or at most dry goods stores.

For clowns, a loose-legged Yama-Yama suit is the most common clown costume. One can be made from mother's old blue wrapper, by splitting it up the front and the back, sewing it up to form legs, and gathering at the ankles with gay ribbons or cloth. A small paper hat, size twelve shoes painted white, and a huge tie, constitute a good clown make-up. White skull caps add to the effect.

The Rube is a necessary character for every circus. With real alfalfa on his chin, or a theatrical chin beard, and hay on his clothes, with overalls stuck in high boots, a large straw hat and frock coat, he is the butt of the clown's jokes.

The Policeman can be got up in village constable style, with boots, overalls, large felt hat and a tin star. Or he may burlesque the uniformed police of the larger cities.

Hoboes in variety afford easy make-ups, and are always lots of fun.

Brownies are always good with the little people. The costume is made after the pattern of a sleeping garment, with feet and hood attached, and padded where necessary.

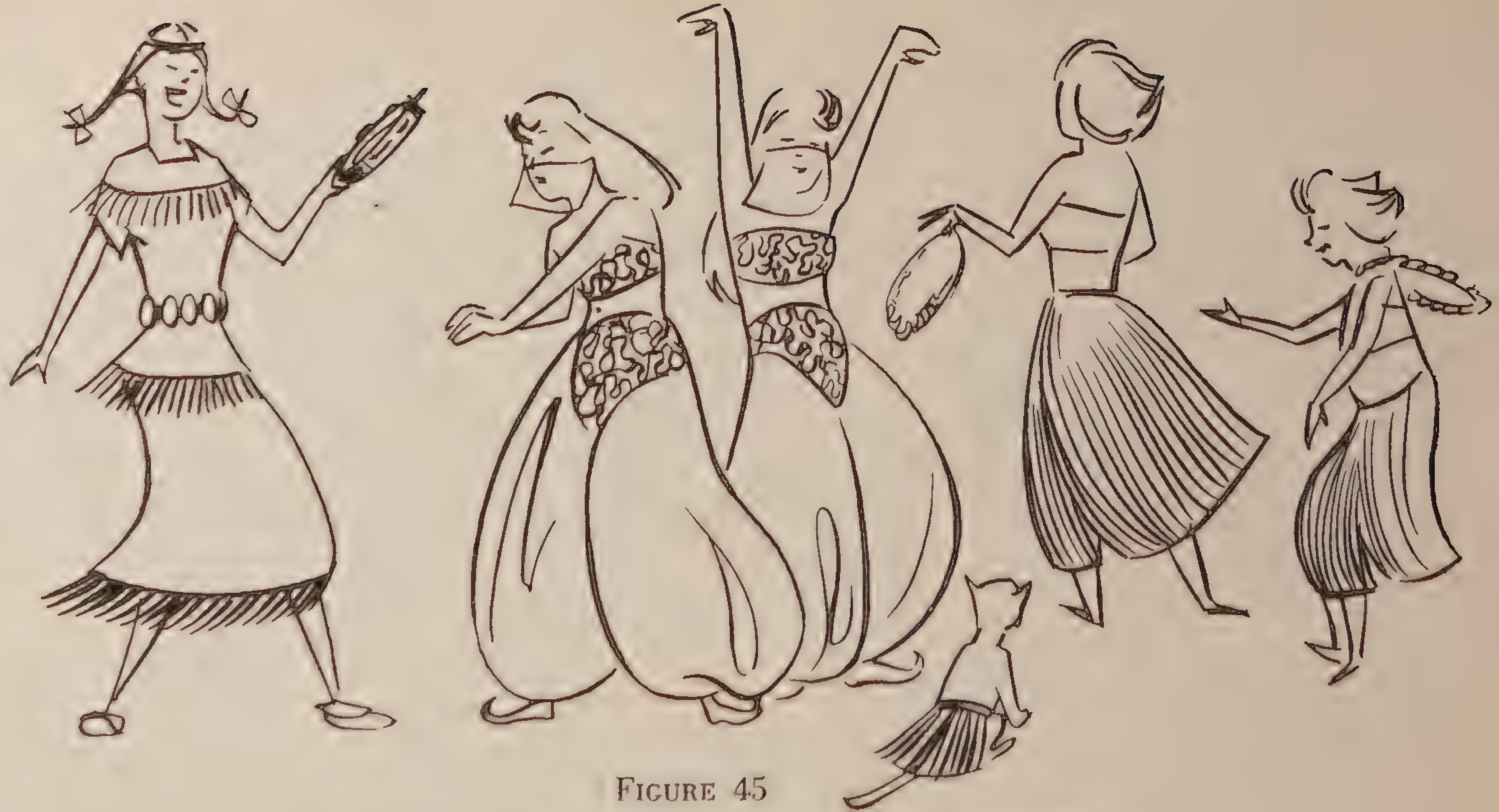


FIGURE 45

COSTUMED MAIDENS, INDIAN, ORIENTAL AND HAWAIIAN ENLIVEN THE PERFORMANCE.

Newspaper comics, familiar to the public at large, need no description here, and are always popular.

Boys enjoy dressing up in girls' costumes, burlesquing the extreme styles and putting on plenty of paint and powder.

In short, there is no end to the variety of ideas that can be worked up easily and effectively for the clowns and comic characters.

CHAPTER SIX

TO THE SIDE SHOW MANAGER

Give considerable time and attention to the side shows, for they will be a material help financially. If possible, place them so that the audience must pass them to reach the "big tent." If the side shows take well, it may be wise to delay the general performance.

Following are suggestions for side shows which have proven successful:

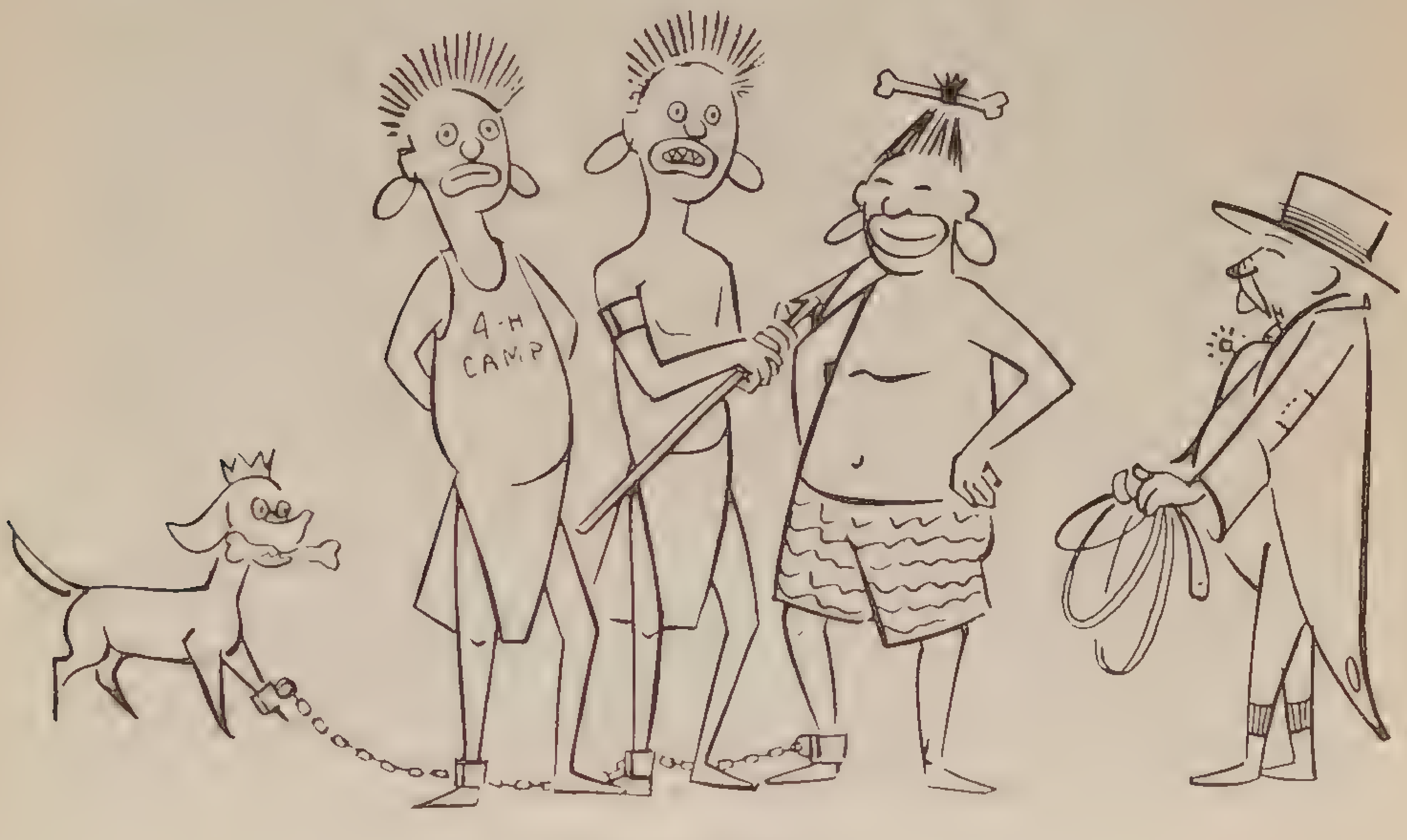


FIGURE 46

WILD MEN AND RINGMASTER

Wild Man. Man in brown or black tights covered with black raffia girdle. Fuzzy black wig. Face and exposed body brown grease paint or minstrel black. Cistern chains fastened to legs. Eats dirt (ground chocolate and oatmeal). Smears face and hands with the mixture, but eats very little. See Figure 46.

The Hawaiian Beauties. Raffia-covered Mother Hubbard.

Wig with very long, fuzzy black hair. Ear-rings, bracelets and beads. Face made up with brown grease paint. See Figure 45.

Snake Charmer. Gaudy tinseled dress. Bare arms and neck. Hair done in a coil. For snakes, stuff oilcloth casings and color them to resemble diamond rattlers, pythons and other poisonous snakes. Attach several baby rattles to tail.

$25,000 Beauty. A scrawny, bandy-legged, hollow-chested, loose-jointed youth. Gaudy jewelry. Many beauty spots. Costume, a caricature on present styles. Picture hat and short veil. Short white gloves and exposed red arms.

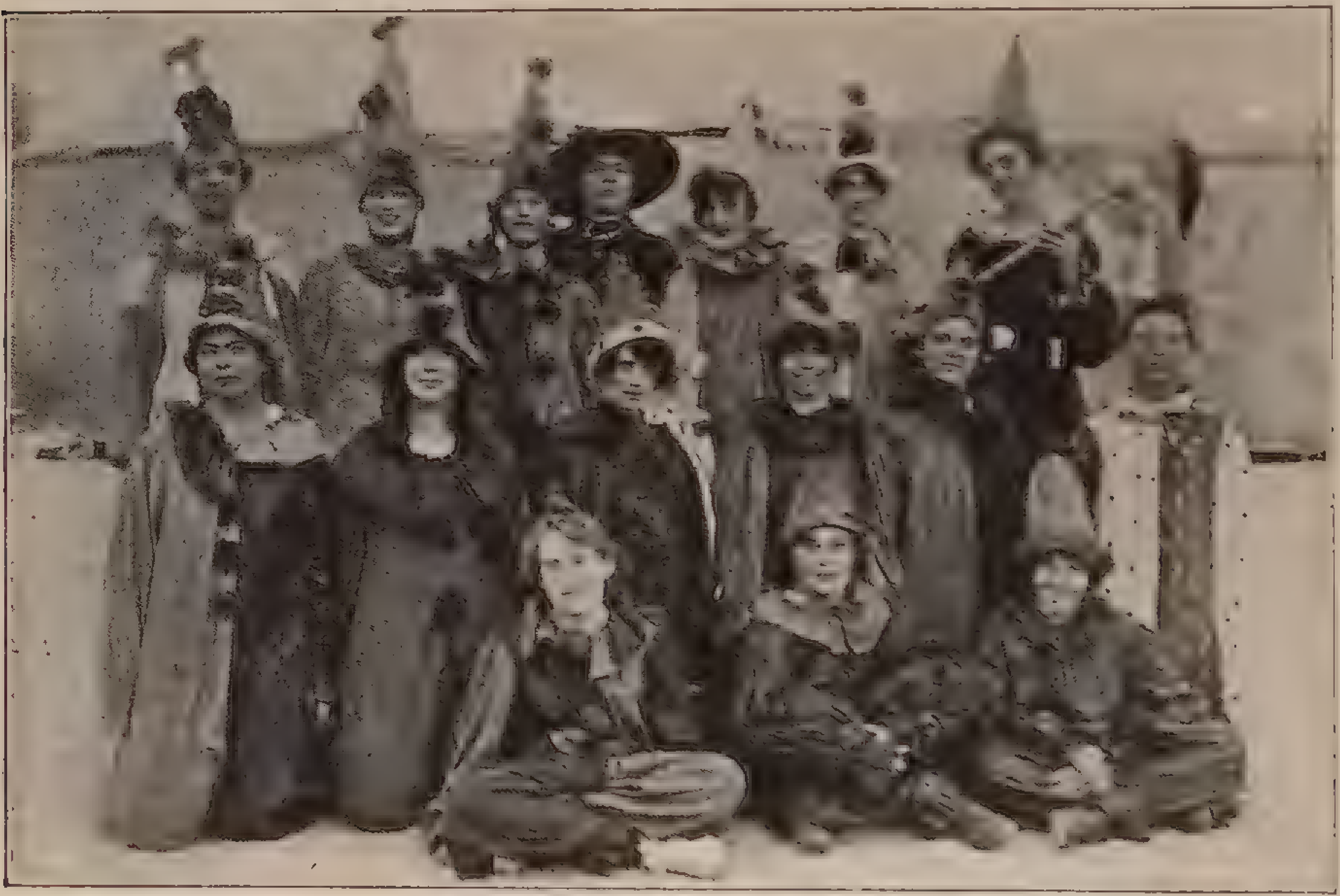


FIGURE 47

GIRL CLOWNS ARE ALWAYS A GOOD FEATURE

Madame Fatima. Girl dressed in Oriental costume.

Fat Man. Fattest youth obtainable, dressed in tight-fitting bathing suit.

Tattooed Man. Boy in abbreviated costume. Exposed parts of body grease-painted with cubes, squares, circles, triangles, and other geometrical designs. See Figure 46.

Fortune Teller. Girl in Gypsy costume. A table inside the booth can be arranged with two metal plates on top connected with an induction coil. Victims place their hands on the metal plates and "Fortune Teller" operates switch with foot. A slight shock and many screams will result. If the booth is lighted with a dim light, plates are not noticeable. Green and red lights are effective. See Figure 45.

Incubator Babies. Long lean boys, short fat boys, and all kinds of boys, reclining in nightgowns on cots attended by nurse girls. Rattles, pacifiers, bottles and toys in abundance.

The Beauty Chorus. "Rings given free with each admission." A quartet of pretty girls singing popular songs. A gong or electric push button will furnish the rings.

Negro Minstrels. A male quartet in minstrel attire.

The January Ground Hog. Some pork sausage.

The Swimming Match. Several matches floating on a basin of water.

The Grave Diggers. A pick and a shovel.

Red Bats. A few broken bricks.

The Monkey Cage. A large mirror seen immediately on entering.

Joseph's Coat of Many Colors. A highly colored mackinaw jacket.

Burst a Balloon. Have ordinary rubber balloons; these can be bought at a reasonable price in lots of one dozen or more. The person buying a balloon blows it up until it bursts. They can be sold by the venders or in a booth.

The Midget. The operator is screened by a dark curtain through which his head and arms extend. The operator's arms form the Midget's feet, shoes being put over the hands, and a pair of trousers made for the purpose, over the arms. These "feet" rest on a shelf or table. The body is made by stuffing a small shirt and coat and arranging it on the curtain. Stuffed gloves sewed to the ends of the sleeves are used for hands. This can be made very funny, especially if the operator has taken some pains in practicing to imitate the modern dances. It can be made still funnier if a second operator puts his arms through the curtain into the coat sleeves and uses them for gestures, as in Figure 49. The whole thing should be roped off so that spectators may not come nearer to the Midget than three or four feet.

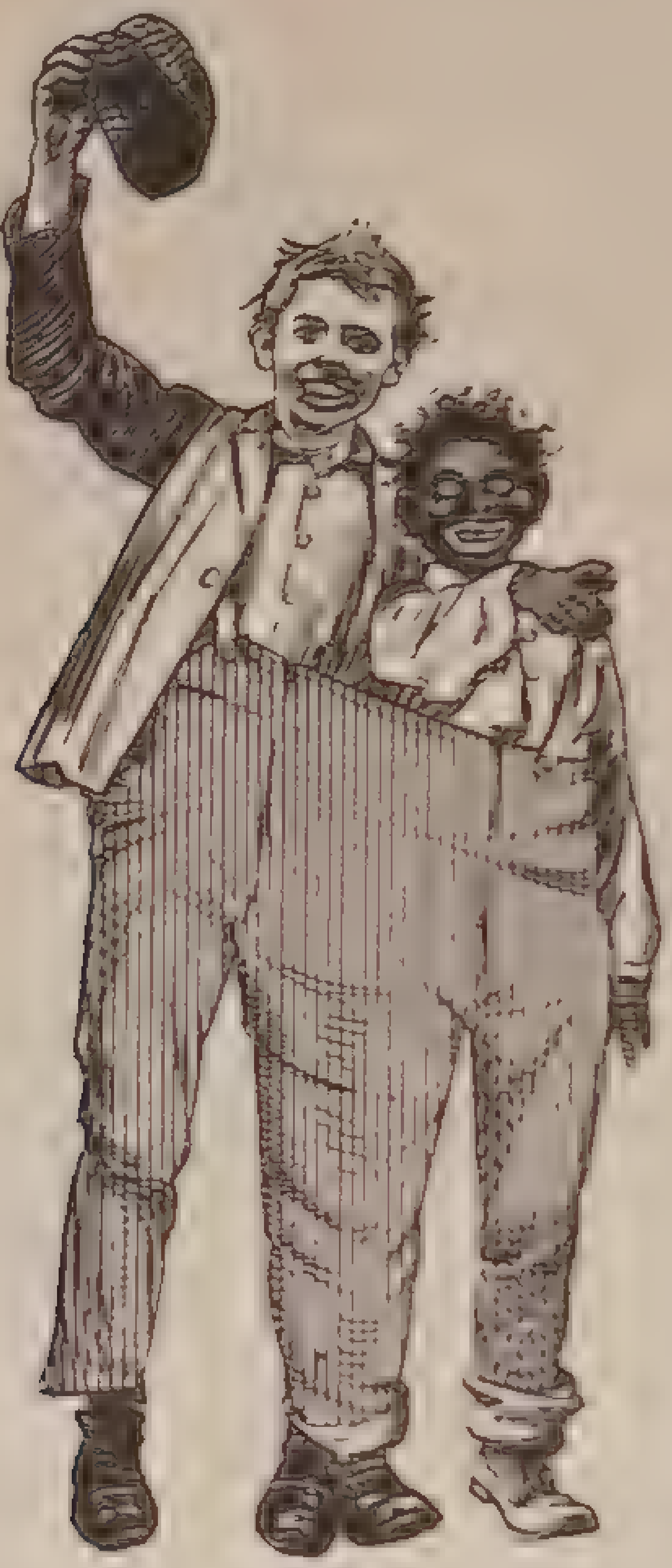


Figure 48

THE SIAMESE TWINS

Siamese Twins. Two boys in a special pair of three-legged overalls, as shown in Figure 48.

Punch and Judy. This is an arrangement similar to that of the Midget, except that the operator's head does not come through the curtain. His elbows rest on the table. A small doll head is held in each of the operator's hands, and his forearms are dressed to represent Punch and Judy. If the operator is a ventriloquist he can add quite a bit of humor.

The Periscope. A length of stovepipe and elbow has a looking glass so arranged in elbow that the spectator sees himself.

Silhouette Artist. Anyone handy with a pair of scissors or pen knife can make attempts at cutting silhouettes. A likeness is not expected.

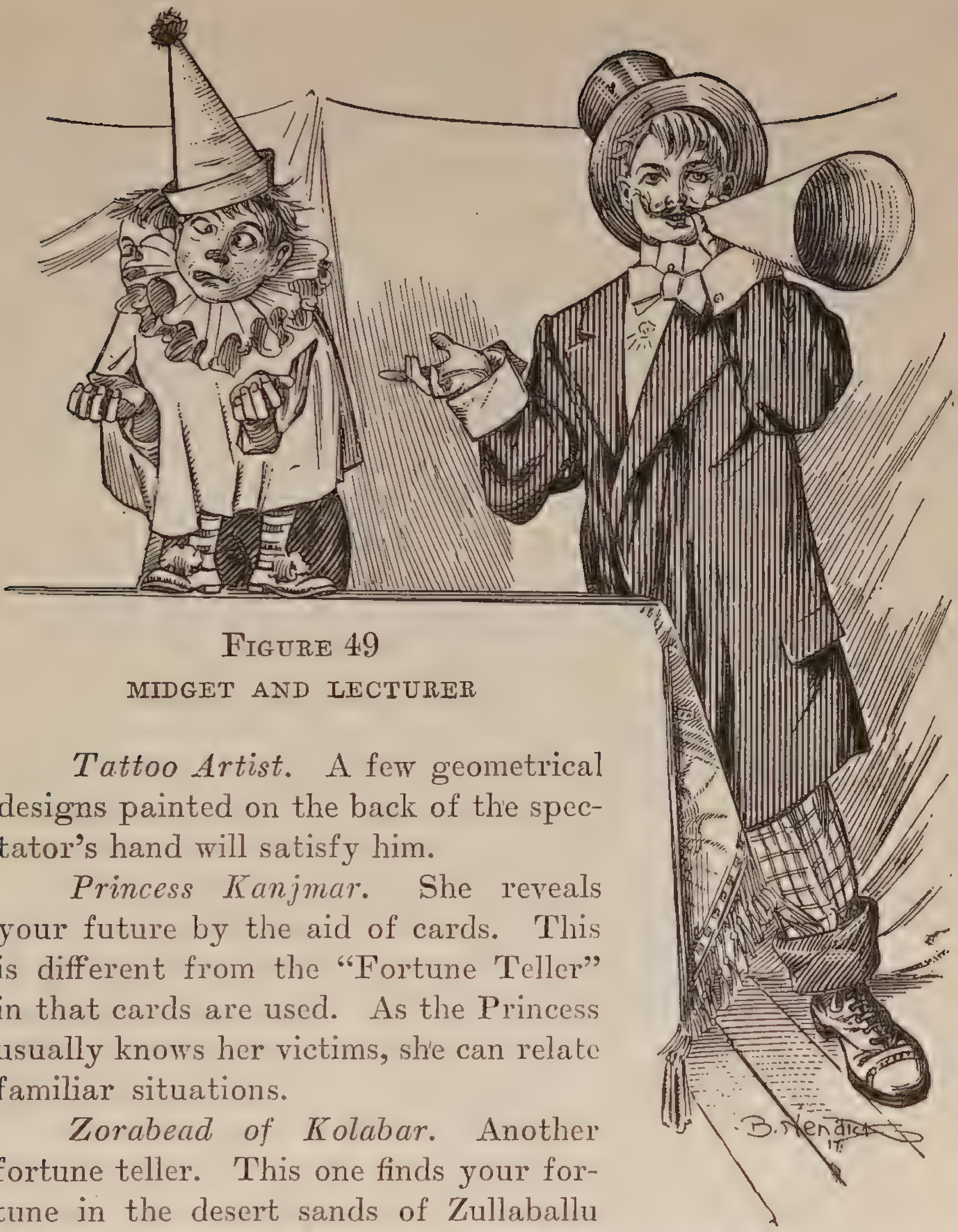


Figure 49

MIDGET AND LECTURER

Tattoo Artist. A few geometrical designs painted on the back of the spectator's hand will satisfy him.

Princess Kanjmar. She reveals your future by the aid of cards. This is different from the "Fortune Teller" in that cards are used. As the Princess usually knows her victims, she can relate familiar situations.

Zorabead of Kolabar. Another fortune teller. This one finds your fortune in the desert sands of Zullaballu (a box of sand in which are buried a number of tightly rolled pieces of paper). The fortunes are written on these pieces of paper in "Hieroglyphics," and he is lucky who is able to decipher them.

The Museum of Curiosities. A side show is not complete without its collection of fossils, bones, antiques, old prints and other objects of curiosity with which every one is familiar. One could also combine with this the January Ground Hog, the

Swimming Match, the Grave Diggers, the Red Bats from Australia and the Coat of Many Colors.

The Congress of Freaks. Some of the features referred to before as the Fat Man, the Siamese Twins, the Tattooed Man, Samson, and the Bearded Lady may be combined and placed in one booth.

The Hall of Hilarity. The entrance to this booth is made very narrow. Upon entering, one walks up an incline (the springing board from the gymnasium). Upon reaching the top of the incline one is forced to jump off. Several soap boxes are nailed to the floor at different places, over which one must climb. The interior being very dark, one does not know what to expect next. The passage way is very narrow and finally leads out on the other side. At one place in the passage way an overhead electric fan makes it necessary for everybody to hold on to their hats. At another place one mounts three or four rocky steps and descends on the other side, then over three or more soap boxes, through a large flat box filled with sand or other gritty material. At various places broomsticks on the floor make walking very difficult.

The Shadow Show, or *Moving Pictures.* A white curtain, preferably a bed sheet, is hung and stretched at one end of the booth. A strong light shines directly on this sheet from behind. The performers work between the sheet and the light. A shadow is cast on the sheet and this is visible to the spectators in front. A short sketch can be worked out by two or three performers. Various motion picture stars might also be imitated.

For Men Only. An exhibit of coats, trousers, shirts, and other strictly masculine attire.

Professor Swindler, the Man of Magic. The magician who takes part in the ring performance can also handle this part in the side show. He gives several burlesque magic stunts. For this side show a small platform should be built, about two feet above the floor. A black curtain is stretched across the back of this platform and extends a few feet to the front on either side. It is so arranged that the audience can see the show from the front of the platform only. The following stunts have been used very successfully.

The disappearing trick: The magician disappears articles by making a few magical passes over them and quickly handing them to assistant behind the curtain. The curtain has a lapped slit in it near the center. After magician "disappears" all articles, the assistant reaches out at arm's length for more, in plain sight of audience.

Turning glass of water into a man: The assistant comes forth holding a glass of water. Magician tells the audience he will now turn the glass of water into a man. Assistant drinks the glass of water and exits.

The water and wine trick: The chemicals for this trick can be purchased at a drug store. Get five cents worth each of tannic acid, oxalic acid and tincture of iron. Into a pint pitcher of water put a half teaspoonful of tannic acid, mixing it well. Then prepare four wine glasses as follows. First glass, empty; second glass, put in a few drops of tincture of iron; third glass, put in a few drops of oxalic acid (dissolve in water before using); fourth glass, put in a few drops of tincture of iron.

Arrange the glasses on tray so that you will know what chemicals each contains. All of this preparation is done before showing the trick.

You are now ready to perform the trick. Assistant brings tray with glasses and pitcher of prepared water. Announce to the audience that you can pour either water or wine from the pitcher, at your command. Then proceed. Glass 1 will be clear water, glass 2 will contain "wine," glass 3 will be clear, and glass 4 will be "wine." Fill glasses half full only.

Now mix glasses 1 and 2 and both will be wine. Mix glasses 3 and 4 and both will be clear.

Hold one glass in the right hand and one in the left hand, pour from glass in right hand to glass in left hand and divide them equally, so that each glass will be half full.

Pour into the pitcher glasses 1 and 2 and the result will be a pitcher of wine. To change the wine back to clear water pour into the pitcher the contents of glasses 3 and 4. The oxalic acid is poisonous and proper precautions should therefore be taken.

This is a very old trick having been used by nearly every magician on record, and will therefore take well as burlesque magic.

The floating body: The assistant lies down on a cot or box and is covered, all but his head and feet. He is then "hypnotized" by the magician, and falls asleep. Through the wonderful hypnotic power of the magician, the sleeping form gradually rises and moves slowly to the front of the platform.

This trick is very easily performed. A pair of dummy feet, made by attaching shoes to the ends of broomsticks, are concealed under the cover. The assistant manipulates these dummy feet, sticks them out at the end of the cover, and draws his own feet back. While the magician makes his hypnotic passes the assistant rises by gradually working his feet off the cot to floor, holding "feet" horizontally by the broomsticks supported under his armpits, the cloth now being supported by the broomsticks. The cloth is long enough to reach to the floor on both sides when assistant stands at full height. After he has worked his way to the front of the platform the magician removes the cloth, leaving the assistant standing with outstretched dummy legs to the continued amazement of the audience.

CHAPTER SEVEN

TO THE CLOWN BAND LEADER

In selecting your band members, take advantage of any talent that might present itself. Ten or twelve usually make the ideal band. If you have the material a girls' band will make a hit. Of course no attempt is made to carry a tune, a burlesque on one being more in keeping with the circus. The more noise and discord, the better, an effort being made only to keep time for the marches and dances. Trombones are especially good. Have plenty of drums and cymbals. Kettle covers make good cymbals. Toy band instruments which are sung into instead of being actually played will be effective in both noise and appearance. Such instruments can be obtained from any dealer in musical instruments. If he does not carry

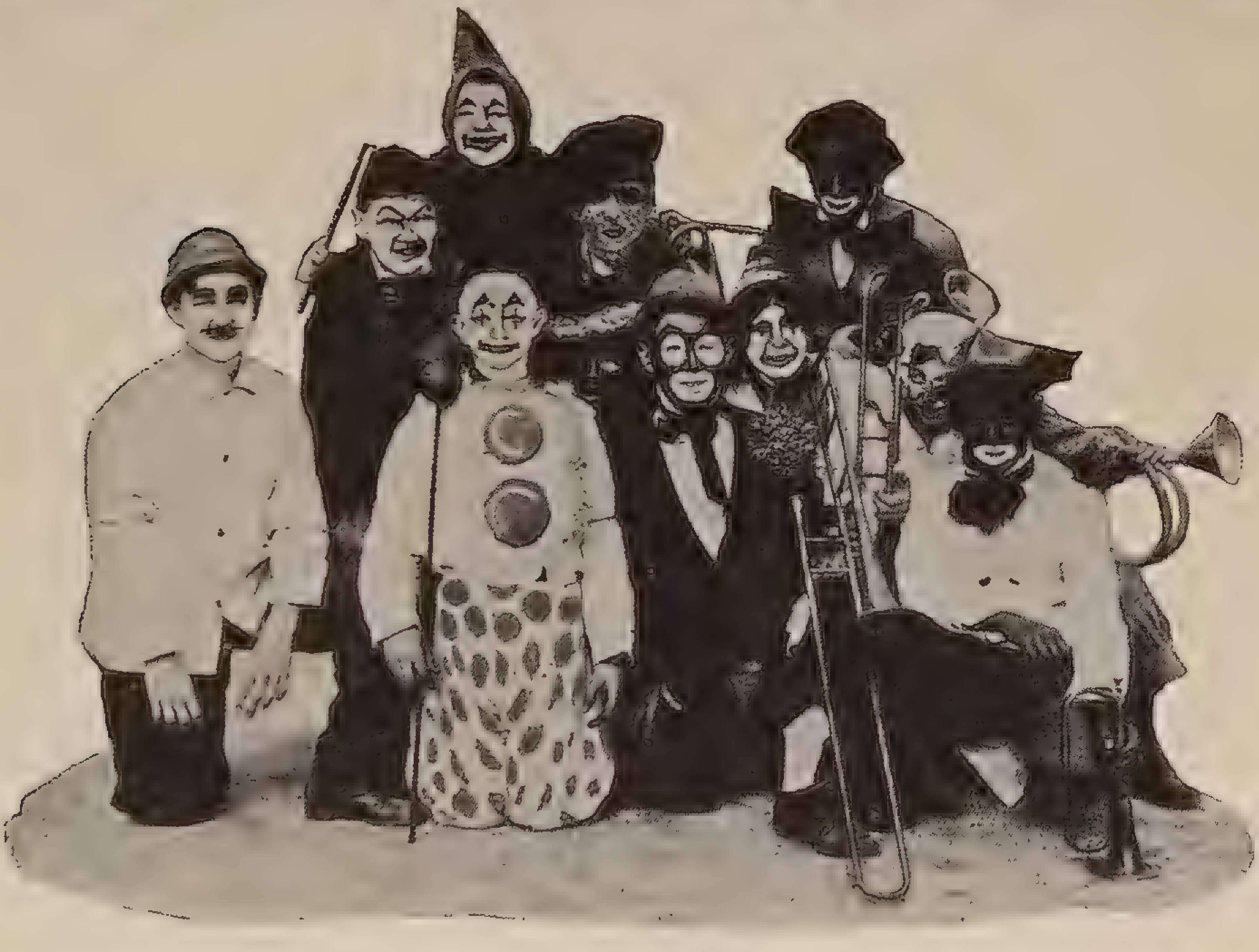


FIGURE 50

A TYPICAL AMATEUR CIRCUS CLOWN BAND

them in stock he can order them from his supply house. Additional trick instruments can be made by attaching the song-vibrators of such instruments to odd and comic utensils. For example, a dummy French horn can be made with a piece of garden hose by attaching a funnel to one end and a mouthpiece to the other end.

Select an active leader who can keep time in band leader style. Have him burlesque the popular conception of a band leader's antics. A good snare drummer will add much to the effect by playing a roll of increasing volume while such stunts as weight lifting, rope walking, etc., are being performed, ending with a crash of drums and a "royal blare" from all horns. Solos and duets are especially effective. The soloist toots discords until tired, when the whole band relieves him momentarily. Repeat. The band leader is favored with a bouquet of onions and weeds. He bows and smiles profusely.

Little rehearsing is necessary. Since the "musicians" will not have much to do except to secure their instruments and "noisy" costumes, they can be used to construct booths, cages, animals and other equipment.

Besides the noise furnished by the Circus Clown Band there should be some real music during the performance. If possible, music should be going on during the entire performance. It will liven up things and give the entertainment more of a circus atmosphere. If a real band is not available, a piano or even a phonograph will answer.

CHAPTER EIGHT

ABOUT GREASE PAINTS

Do not apply ordinary paint or pigments of unknown chemical nature to the skin. Use theatrical grease paints and make-up material of some standard brand that is known to be pure and harmless. Have a big sheet of cheese cloth to throw over the shoulders of the boy or girl while being made up, to protect the costume from grease and powder.

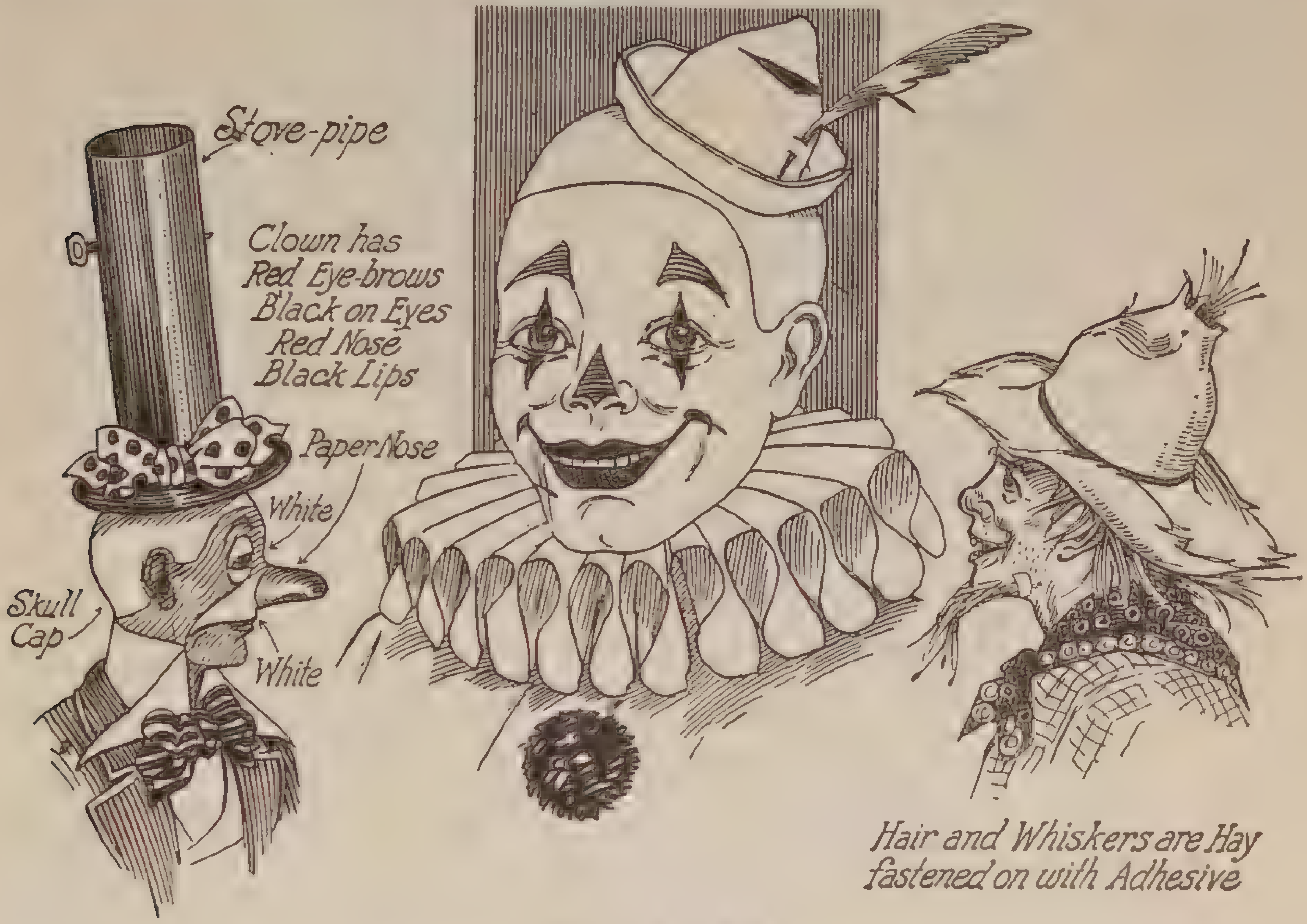

Stove-pipe
Clown has
Red Eye-brows
Black on Eyes
Red Nose
Black Lips
Paper Nose
White
Skull Cap
White
Hair and Whiskers are Hay fastened on with Adhesive

FIGURE 51

SOME HANDY SUGGESTIONS FOR MAKE-UP

Before applying grease paint a light application of cold cream should be rubbed thoroughly into the face and the surplus removed with a clean rag. This makes it easier to remove the grease paint, which will come off by rubbing with cold cream and removing with a cloth. Cocoa butter, which comes in cakes, may be used instead of cold cream.

For each character, such as Gypsies, Indians, sunburnt complexions, etc., use a stick of grease paint of the desired tint. It is well to finish the make-up with an application of theatrical blending powder over the grease paint, put on with a puff. The powder hides the oily appearance of the grease paint. It can be had in various tints.

For the Clowns, use clown white, which needs no cold cream base. Rub it thickly and evenly on the face and neck and inside the ears, then dust with white (not flesh) face powder. Crescents, spots, stripes and triangles are made with red or black lining pencil. The lips may or may not be rouged, just as preferred. The clown wig, whether it be a plain white skull wig or with colored bobs, is adjusted and the edges blended with white grease paint to conceal the juncture with the face.

For Indians and similar complexions, use Number Seventeen grease paint. A carmine stick may be used to blend the high lights. Indians' wigs are effective, but if their cost is prohibitive head bands with feathers can be easily arranged, and will answer the purpose. Red, yellow and black are used for "war paint."

For a sunburnt character such as the Rube, use Number Seven grease paint. For Gypsies, use Number Fourteen. For Chinese, use Number Sixteen.

For the negroes and the African attendants of the animals, use minstrel black. Professionals apply this directly to the skin and remove it with soap and water, but amateurs sometimes lack the knack of "cleaning up" easily, and cold cream or cocoa butter may therefore be used.

Minstrel black is so inexpensive that it is not worth while to try to make home-made burnt cork make-up. When fresh it can be applied as it comes from the box. Sometimes it is well to mix with a little water to soften it. Apply thoroughly to face, ears, neck, hands and forearms. Leave large mouths for comic negroes, but do not redden them. Use a negro wig, or cover the head with a hat or turban.

In making beards, professionals often use crepe hair, but amateurs will generally find it much more convenient to use ready-made false beards, mustaches, etc. Spirit gum is used to attach the false hair or beard to the face.

Materials needed will depend upon the types and number of characters in your circus, but the following list of make-up goods is suggested if you purchase the items individually:

One stick each of natural flesh (No. 3), deep sunburnt (No. 7), Gypsy (No. 14), Chinese (No. 16), and Indian (No. 17) grease paint; one lining pencil each of black, brown, crimson and white; one box of clown white; one box of minstrel black; one box each of healthy sunburn (No. 7), Indian (No. 17) and white (No. 1) theatrical blending powder; a tube of cold cream or a cake of cocoa butter; a quarter-yard of crepe hair or several assorted beards and mustaches on gauze; a bottle of spirit gum, a stick of nose putty, and several wool powder puffs.

If a considerable variety of make-up material is necessary, it may prove an economy to purchase a theatrical make-up box already equipped with a good assortment of grease paints, powders and other accessories.

Figure 52

THE BOYS LIKE TO "DOLL UP"

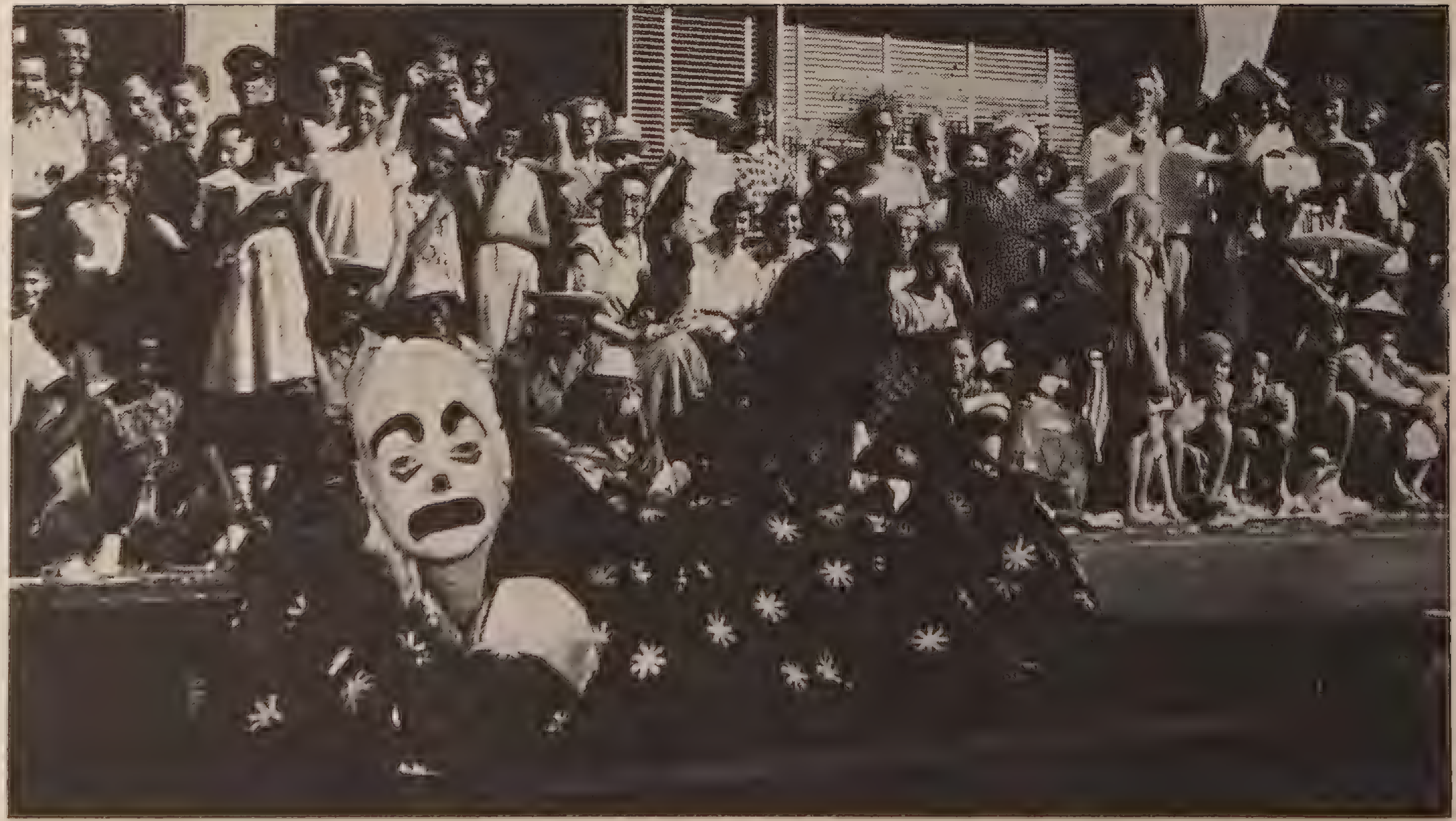


FIGURE 53

IT WOULDN'T BE CIRCUS DAY WITHOUT THE BIG FREE STREET PARADE

CHAPTER NINE

THE PARADE

By all means have a parade. It is the distinguishing feature of the circus. It not only gives every member of the circus an equal chance to do his stunt before the people but also offers a wonderful opportunity to advertise the show.

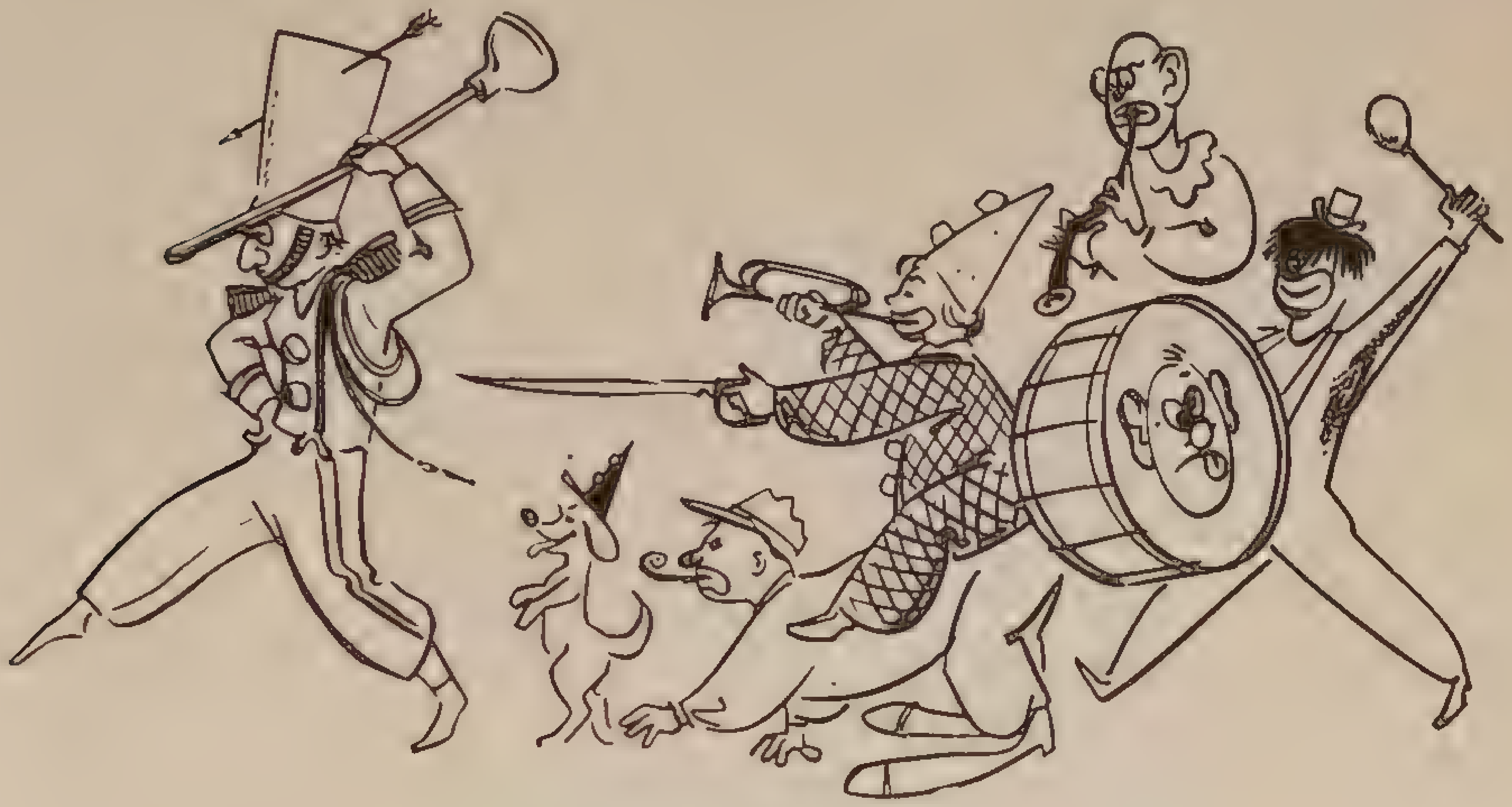


FIGURE 54

HERE COME THE CLOWNS, WITH THEIR VERY OWN BAND

Have plenty of march music. The town band might be induced to furnish the better music for the parade.

Get all the live horses available. The authors have found that the girls particularly like to ride the horses in their cowgirl and squaw make-ups. In one case this idea was suggested to a young lady, and within a few days there were from fifteen to twenty entries in that section of the parade. Donkeys, ponies and other pet animals are also desirable.

Where necessary to defray incidental expenses, advertising space on banners to be carried in the parade may be sold to local business houses, if such solicitation is not objected to by the local merchants. Banners giving place, time and admission price of the performance should be carried in any case.

Be sure to have your ticket sellers canvass the onlookers during the parade. It will be a good time to sell tickets.

Any one of the department managers may take charge of the parade. He may appoint a Parade Marshal who shall have complete charge of the routing and arrangement of the parade.

SUGGESTED ORDER OF PARADE

1. Parade Marshal
2. Ringmaster.
3. Circus Ponies.
4. Town Band if available. If not. then circus clown band.
5. Ostrich with attendant.
6. Pyramid builders.
7. Bear in cage. Cubs following.
8. High School Cadets.
9. Monkeys in cage.
10. Wild West feature. Indians and Cowboys.
11. Lion in cage.
12. Girl clowns.
13. Gook with attendant.
14. Circus Clown Band if not already used.
15. Giraffe with attendant.
16. Clowns and comic characters.
17. Circus ambulance.
18. Elephant with attendant.
19. Volunteered features not otherwise usable. (Ponies, donkeys, goats, coasters, autos, pet animals in small cages or in coops on wagons.)
20. Calliope.

Banners are to be interspersed throughout whole parade. Clowns and comic characters may be used to carry the cages.

The participants should not crowd close together. There should be at least eight to ten feet between them. They should go slowly, pay no attention to the onlookers, turn square corners and keep the line straight. The dignified behavior of the parade marshal and drum major will add much to the circus atmosphere. The band should play very often, though not long at a time. The drums should beat time during the entire parade.

CHAPTER TEN

DETAILS OF PERFORMANCE

Clown stunts, animal acts and "thrillers" which comprise the program are here outlined. Many other ideas will doubtless suggest themselves, but enough are described for a complete show.

SUGGESTIONS FOR CLOWN STUNTS

Clown Dance. Clowns enter running, raising knees high, and form single file. (1) Holding hands, bow in time, one, two, three, four, for sixteen counts. (2) Holding hands, arms forward and upward, one, two, three, four, for sixteen counts. (3) Holding hands, arms upward and bending forward, arms backward (slow count) one, two, three, four, for sixteen counts.

Another Clown Dance. Clowns march in lock step to drum beat and form line facing audience. At signal from clown master, drum stops and all drop hands with fingers outspread and silly expressions on faces. Drum beats the following time, one and, two and, one, two, three, four, beating on numbers and resting on "and." At "one" all clowns hop straight up, alighting with left foot far forward and right foot far back, only the heel of the left foot touching the floor. Rest on "and." At "two" all hop again, this time alighting with right foot forward. Rest on "and." The motions are repeated on each count of one, two, three, four, when band joins in, the drum continuing the same time, the clowns turning to the left on count "four," hippety-hop around ring to front, and back to original position. Band stops and drum repeats beat as at first. This time, instead of holding arms at sides, clowns swing them backward and forward keeping time with legs. At count "four" they turn to left, hop around ring, and return to front, this time with backs to audience. They bend over, putting hands on floor, and go through same motions with feet as before. At "four" all turn to left, and, placing hands on hips of clown in front, skip out of ring.

PANTOMIME FUN AND NONSENSE

A very fat clown carries and beats the drum. Another clown toots a horn. The drum keeps time while the horn renders hideous solos in time, out of time, or any old time. The clowns enter in single file, drum first, then horn, followed by all clowns and the rube. All line up facing audience. The music dwindles away and the clowns develop stage fright. They stand awkwardly and look silly. They make several false starts. —first one, then another—to give a comic dance.

The fat drummer, stepping backward, trips and falls, drum on top. He kicks and howls and attempts to rise. To quiet the noise one of the clowns sits on his head, and others hold his feet and arms. After a short interval he is released and lies very quietly. Clowns gather around, very much puzzled. They debate on what to do with him. They look at his tongue, listen to his heart (in his stomach), and attempt to haul him away. One clown has an inspiration: he produces large bottle and gives "dead man" a draught. Clown comes to life suddenly and bottle has to be forcibly taken away from him. By much effort he is got on to his feet and straightway beats drum while clowns have a joy dance.

In time with the music, first one, then another, jumps straight up. The time is "one and, two and, one, two, three," beating on numbers and resting on "and." A clown jumps with each beat of the drum. The time is dreadfully slow, and the horn dismal. Time gradually quickens and clowns vary the dance, each dancing in a different style. The popular dances are burlesqued and grotesque dance steps introduced. First one, then another, leaves the stage until only the drummer is left. He is sent off by the Ringmaster.

INDIVIDUAL CLOWN STUNTS

The following stunts can be interspersed throughout the whole performance. They are especially effective between acts, and can be used to fill in.

Clown Jitney. Clown with auto lamps fastened to arms blowing auto horn with one hand. Smoke pouring out of back from under his coat. Sign painted "Jitney" hangs on his back.

Wild Dog. Clown leads a very small dog by a large chain. Chain can be made of wood or heavy rope, painted black.

Why Men Leave Home. Clown carrying wash-tub. Shoulder straps are attached to tub. Rubbing board in tub. Business with rubbing board.

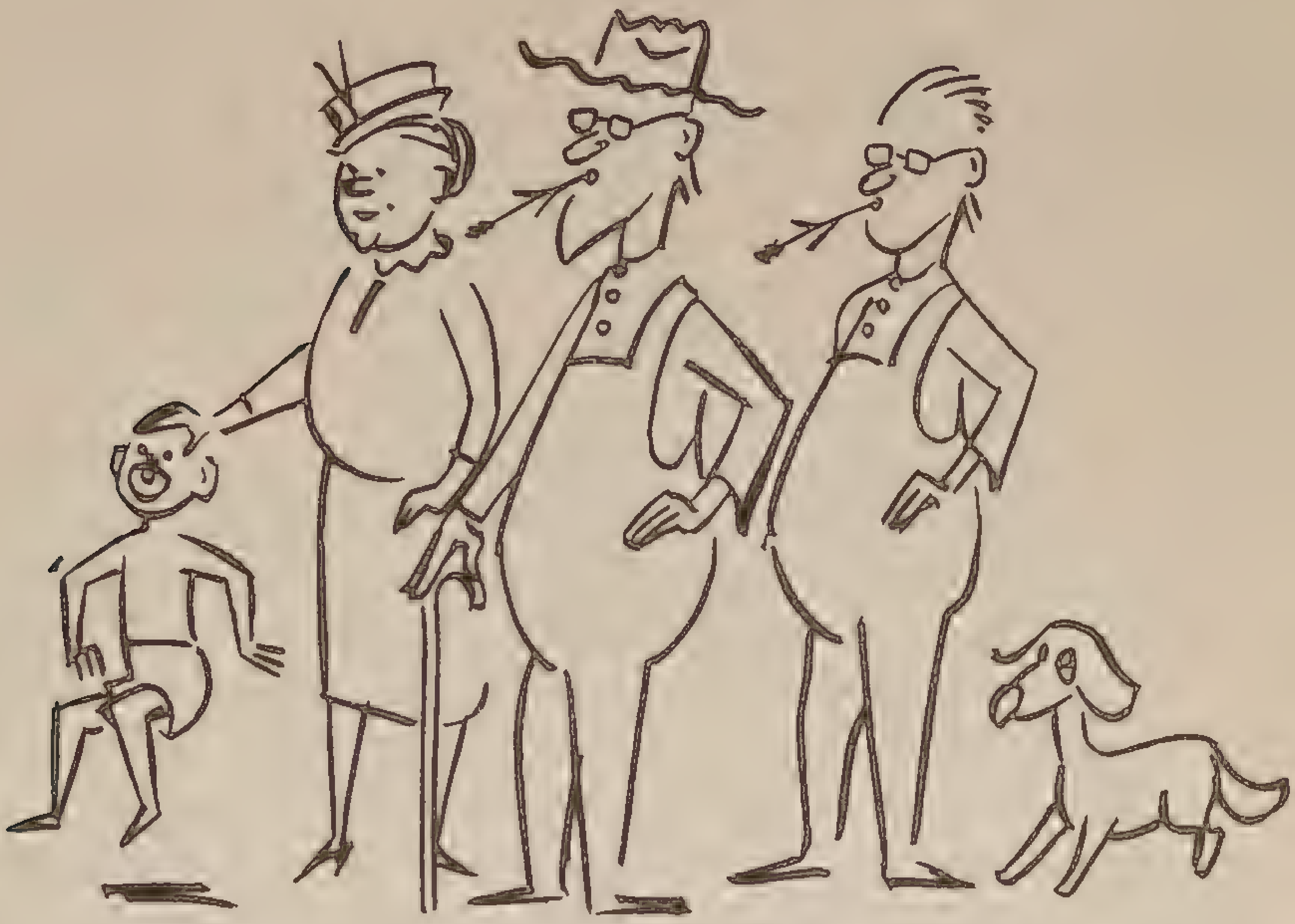


FIGURE 55

A COUNTRY GROUP MAKE FOR AMUSING VARIETY.

The Walking Bed. Two clowns, apparently lying in bed. The bed is on wheels, or it may be carried by the clowns. Clowns walk, their feet being covered by a curtain around the bed.

Sharpshooting Exhibition. A clown places a lighted candle on top of his head. It is held in position by means of a small holder previously attached. A small rubber hose leads from the clown's mouth up alongside the candle within a short distance of the flame. A second clown aims at the candle with a cap pistol. When he pulls the trigger first clown blows out the flame. First clown places a lighted match in his mouth. A second clown aims at it with a water gun such as can be purchased in nearly any hardware or novelty goods store, pulls the trigger, and water shoots out of gun into first clown's face.

The Lost Rubes. An old farmer and his family, who have come to the circus, get separated in the crowd and cause a disturbance, always afford plenty of laughter.

Football. Three clowns make up the stunt. A football is tied to one clown's foot with elastic band. The clown to whose foot the ball is tied, kicks the ball and trips. Another clown picks up the ball and walks off with it. He releases it, when it bounds back and knocks first clown down.

Clown Photography. Hiram, Mirandy and the Photographer take part in this stunt. For the camera take a wooden box, about 10 in. x 10 in. x 14 in., nail to one end a cylindrical piece of wood to represent the lens and shutter, then attach three sticks for a tripod. The Photographer poses the couple, throws a black cloth over the camera and "focuses" it. Photographer goes through the business of posing the couple and running back to camera several times. He motions to the couple to hold the position while he takes rear view. The couple continues to face front, assuming very rigid and awkward pose, while Photographer carries entire camera to rear, quickly goes through motions of posing couple and focusing camera, then takes entire camera and walks away leaving couple standing. Photographer never returns. Hiram and Mirandy finally "come to," much surprised.

Out of Season. A clown meanders around with fur coat and straw hat.

Rainy Weather. A clown carries umbrella. Water shoots out of top, fountain-like, through hollow stem. A rubber bulb is attached to the handle and a tube extends to the top.

A Motion Picture of the Lion. For a moving picture machine nail an old coffee grinder to a one-by-one inch strip.

Place two small tin cans on top of the grinder for "reels." The photographer approaches the lion to take his picture, but lion objects. A lot of funny business with lion, photographer and group of clowns.

Floats. Floats can be made depicting current events. Make a float to resemble a submarine. Clowns inside carry it. A clown precedes the submarine with a sprinkling can.

ANIMAL ACTS

Equestrian Act. Four even-sized boys, carrying constructed ponies, trot into ring where ringmaster takes charge. They walk, run, gallop and cake-walk to music and ringmaster's command. The Ringmaster comments on the peculiarity of each animal's gait while they burlesque the trot, pace, hand-gallop and single foot. The cake-walk offers a fine opportunity for burlesque.

To the Ringmaster's commands the ponies wheel by one's, two's and four's, reversing and countermarching. They trot down center by four's, break to right and left by two's, returning down front by two's, and break to right and left by one's. Cross in rear, and come down side to front. Form in two's, repeat. Form in four's, break into single file and exit to march music.

The Elephant's Performance. Ringmaster introduces "Isadore, the Irish Elephant." Isadore does the conventional elephant stunts, such as lifting her feet, standing and sitting on wash tub, walking over trainer who lies on floor, etc. She stands on two feet, both on same side. Her motions are slow and careful. She keeps up a swaying motion with her trunk. Much urging by her trainer is required to put her through her stunts while the Ringmaster carries on rapid fire conversation on her personality and ability.

The elephant performance is a burlesque pure and simple. Isadore can eat hay—if front operator reaches for hay through elephant's mouth. Ringmaster makes the startling announcement that Isadore will now attempt to stand on one foot. A foot ruler is placed on the floor and Isadore steps on it. Dances off to band music.

The Giraffe's Performance. "Katherine, the Arkansas Giraffe," always has a grouch on and is opposed to doing anything that will please anyone. But she does everything she is told not to do; this by way of variety. Happily, however, her trainer is well acquainted with her disposition, and in order to get her to do her stunts he tells her not to do them. She is commanded not to switch her tail, as it might annoy that fly on her ear. She immediately switches her rope tail so violently that it turns entirely over at times. She is told that the people in the audience are all very dignified and do not approve of dancing, which, of course, starts her dancing in a very awkward manner while the band toots discordantly. Giraffe dances out of ring.

Wild Animal Performance (Bears, Lion, and Monkeys). A lady trainer takes charge of this act. The animals enter the ring in single file. Boxes or small barrels are arranged in the ring for seats for the animals. The trainer has some difficulty in getting the animals to their proper positions. The monkeys and cubs on opposite sides of the ring trade seats while the trainer makes her sweeping bows to the audience. Whenever the trainer passes the lion, a growl is heard. The animals are made to jump through hoops, over the trainer's whip, and over boxes and hurdles. They are each given some musical instrument furnished by the clown band. One of them takes the trainer's whip and acts as leader, and the noise begins. The climax of the act is reached when Felis Leo comes to the center of the ring and places his arms about the trainer's neck. The trainer bows, and all exit.

Educated Cubist Gook. An ingenious Ringmaster will originate stories about each feature which he is to present, using names of local people and places to add interest. The introduction of the gook may be brought about as follows:

"Ladies and Gentlemen: It gives me great pleasure to introduce to you the Giant Cubist Gook, the only one in captivity." Enter Gook, bowing to audience. "This Gook was captured by Professor—(name local character). Doctor—(name local doctor) thought he saw the mate of this Gook roaming at large on the banks of the—(name local stream) but upon coming closer found it to be—(name local character) in his new bathing suit. In order to make sure that we get a real Cubist Gook for this show, she was obtained in Cuba, for in Cuba all Cubist Gooks live in Cubeb trees and even among Cubeb roots. This Gook was so firmly fastened to the roots of a Cubeb tree in Cuba, that in order to get her out they had to extract the cube root." Gook, very excited, stamps feet and shakes head. "This is a lady Gook and we have named her Jane, but we call her Samantha for short. Now, Samantha has shown wonderful aptitude for learning. She has learned to count and is learning to read. She is absolutely harmless and will eat from the bare hand." Gook suddenly extends neck, knocking Ringmaster's hat off. Business of correcting her. "Now, Samantha, many of these people have come thousands of miles to see you, and I want you to do your best." Ringmaster holds up two fingers. "How many fingers am I holding up?" Gook stamps twice, very deliberately. "Good! —Now how many?—Good!—How old is this little boy?" Gook

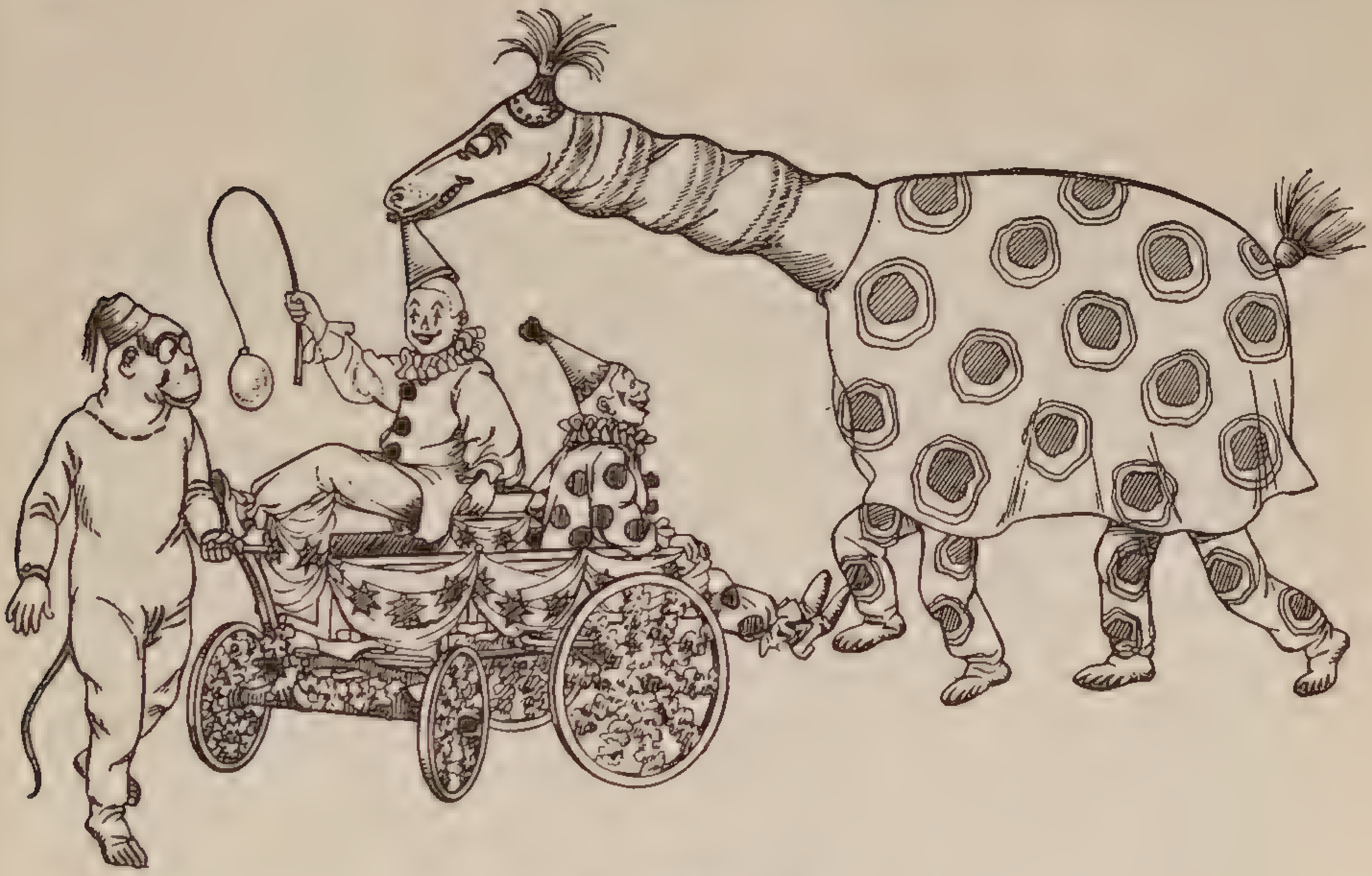


FIGURE 56

HAVING FUN WITH THE GOOK

stamps once for each year, previously ascertained. "Is that right?" Boy answers "yes."

Several other questions may be asked and answered by Gook by shaking and nodding of head. Many other stunts will suggest themselves. The age of a popular young lady in the audience is asked when Gook stamps with all four feet for such a long period that Ringmaster is forced to make her stop. Band plays and Gook dances off stage.

Monkey on Roller Skates. Select a boy who has some ability on roller skates. The smaller the boy, the better. Monkey comes on, walking on all fours, takes a seat, while attendant puts on his skates. He imitates a monkey's antics and characteristic movements. Monkey is reluctant to perform and requires urging. The usual gymnasium floor is too slippery for roller skates. Sprinkle lightly with a mixture of chalk and powdered resin.

The Ball Game on Mount Ararat. Equipment: Large ball filled with cotton, and bat made of cloth stuffed with cotton. Cushions for bases. Animals march on stage barking, growling, etc., supposedly deciding who shall bat first. After a few minutes of discussion this is decided and animals take places on stage for a game of "scrub." Gook is umpire and his rank decisions bring forth much disapproval from all the players. Elephant may use his trunk for bat, and the Ostrich may use his neck. Play continues with many interruptions. At last general fight is on, when attendants drive animals off.

Magician, Ostrich, and Circus Ambulance. Magician is attired in full dress or frock coat, and made up with rosy complexion and black mustache.

He removes his coat and rolls up his sleeves. A fine black silk thread about twenty inches long is looped through buttonhole of vest and ends tied together. Act is opened with a comic introduction of "Professor Angelo Gonzolollo," by the Ringmaster, who explains that the magician will attempt to perform a trick called the "Magnetic Mazuzzes" which has been performed by very few white men and no Chinamen at all.

The Magician borrows the black baton from the Band Leader and "magnetizes" it by rubbing it on his vest and in his hands. Unnoticed by the audience he slips the baton through the loop in the thread and demonstrates that it will stick to his two thumbs when placed in any position. The loop comes to about the center of the baton while the two thumbs are placed flat against the baton, an inch or so in from the ends. The baton is pushed out, away from the body, and against the loop. With a little practice the baton can be made to "stick" to one hand or even to one finger.

The Rube attempts the same trick and fails. The Magician repeats performance and returns baton to Band Leader.

He next collects various articles such as watches, cash, rings, keys and hats from the audience, explaining that he will perform his famous transposition act. Assistant brings two large boxes, placing one at each side of ring. Magician places all articles in one of the boxes, and explains that the trick is to get the articles from one box to the other without human aid.

While Magician boasts to the audience, the Ostrich enters and "devours" contents of the box. The Magician discovers the box empty, and appears to be greatly disturbed at his failure. Persons in the audience, previously coached to object, are quieted by Magician's promises to restore lost articles. Meanwhile the stage hands carry out both boxes, and the Farmer, Policeman, and Magician chase after the Ostrich behind the scenes. The articles from the box are quickly placed inside the Ostrich and all continue chase.

The Ostrich runs back on stage. She is captured and brought down the center. The Ringmaster shouts for the ambulance. Enter the ambulance, ringing gong, and circling the stage several times. The Driver and Assistant carry the ambulance. The Driver becomes the Surgeon. He steps from ambulance, removes cap and gloves, and leisurely dons surgeon's uniform, which consists of white butcher's coat. Assistant, also in white, gets large grip and "anaesthetic machine" (large bottle with rubber hose attached) from ambulance. Ostrich, very sick, lies down with feet to back of stage. Assistant opens grip and removes butcher knife, meat cleaver, hatchet, pliers, and other tools, which he arranges with great care on the floor. Surgeon examines patient carefully while Assistant sterilizes the instruments (dips them in pail of water). Ringmaster and several performers look on anxiously. Assistant administers anaesthetic (points hose at Ostrich's head and makes hissing noise with mouth). Surgeon then makes incision in stomach (cuts through burlap cover on Ostrich), and calls for saw from ambulance. Business with saw and other tools. He then removes from sack (hidden in ostrich) articles previously taken from audience by Magician, together with clock springs, bottles, ropes, nails, etc. Assistant returns articles to audience. Magician enters and bows profusely. Patient revives, kicks Surgeon violently and is subdued by several bystanders. Surgeon swabs Ostrich out with big sponge, wrings sponge in pail of water, throws sponge into patient, and sews Ostrich up. Ostrich, completely recovered, looks at clocksprings, ropes, and other articles about floor, hops around joyfully, and all exit.

The Wedding of the Bear and the Lion. This act may occur at the close of the circus. All the animals that have previously appeared take an active part, while the clowns and character people are the guests. The band gives its interpretation of the wedding march and joins in the uproar. The Ringmaster's comments to the audience make clear what is going on.

The Gook, as the minister, takes his position in the center of the stage, under a wedding bower placed by stage hands. This bower is decorated with hay, fruits, and vegetables in abundance. The Monkey holds the book—Kipling's Jungle Book. After a short wait the band strikes up the wedding march and the bride and groom appear, preceded by the Ostrich as flower girl, dropping vegetables in their path. The groom wears a frock coat and silk hat—nothing more, while the bride is attired in a long trained skirt and a wedding veil. She is a widow and her two cubs carry her train. The Gook bellows the questions to the bride and groom, a rising inflection marking the questions. "Glub dup inkney oomp? Igglety oonk gubble skygack skeek?" This is a specimen of "Gook language."

The Elephant gives the bride away. A serious difficulty comes up in the ceremony when the Lion balks at the question.

He is immediately subdued by the bride and the ceremony proceeds. The wedding breakfast follows in which animals and guests, including the band, devour the bower. A tub of "punch" is the liquid refreshment, and everyone imbibes freely.

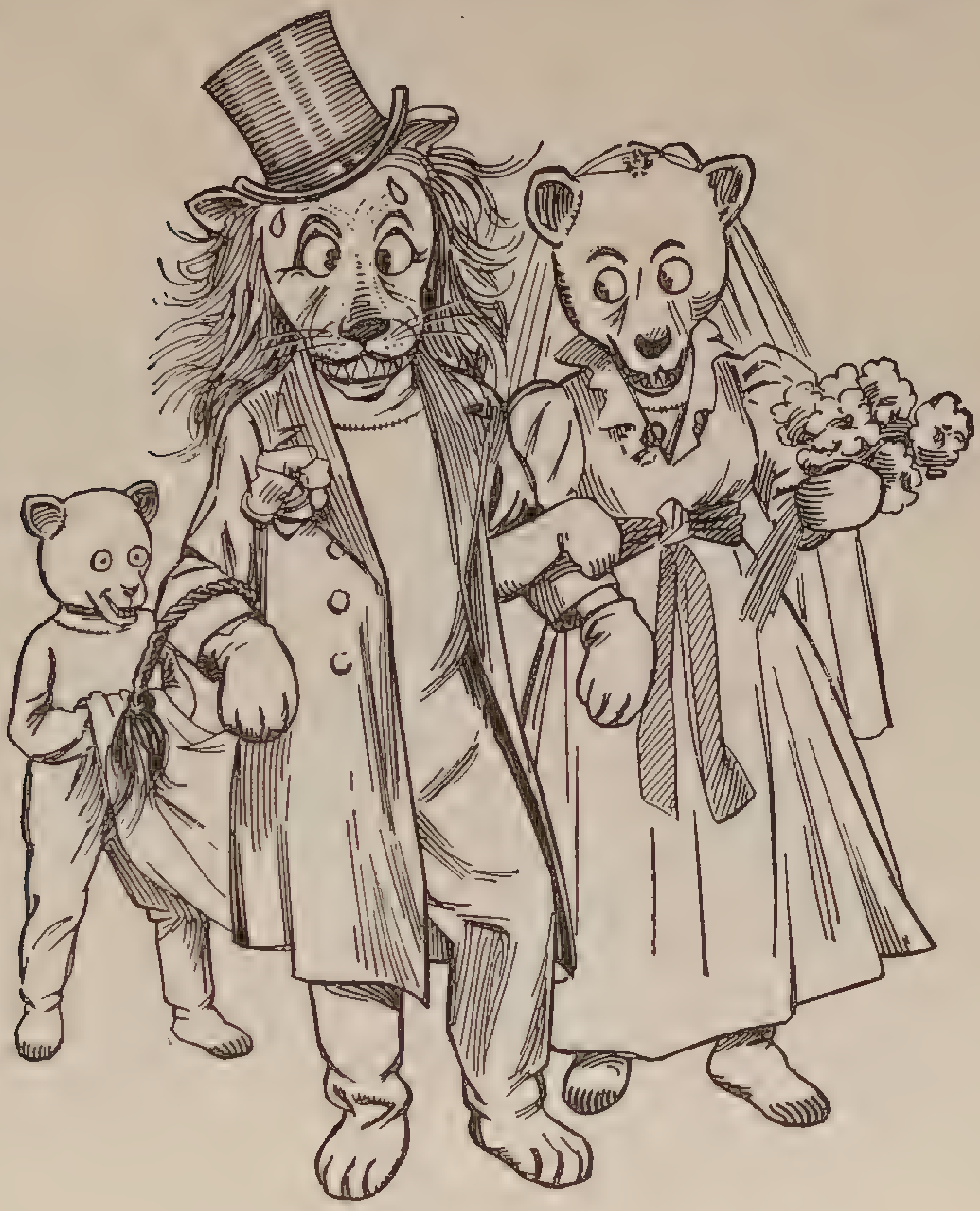


Figure 57

LET THE WEDDING BELLS RING OUT

Under its influence a dance is started. The Rube is master of ceremonies, while the band plays the tune, "Old Zip Coon." The Ringmaster dances with the bride, while the groom takes an Indian Maiden. The coupling of the partners can be made very comical. The dance should be an old fashioned quadrille. This makes a good closing act if the circus is given in an auditorium or theater. The curtain may be dropped during the dance, the Ringmaster bidding the audience Good Night.

DRILLS AND DANCES

Indian War Dance. Indians enter in single file, marching with crouched stealthy step, while drum beats tom-tom music. Indians form circle in file. The following typical Indian dance steps may be worked out in various combinations, the dancers always keeping the form of a circle, dancing in file, reversing, facing center, or pivoting:

Stamp Step, body crouching. On every other step draw knee very high and stamp. Alternate.

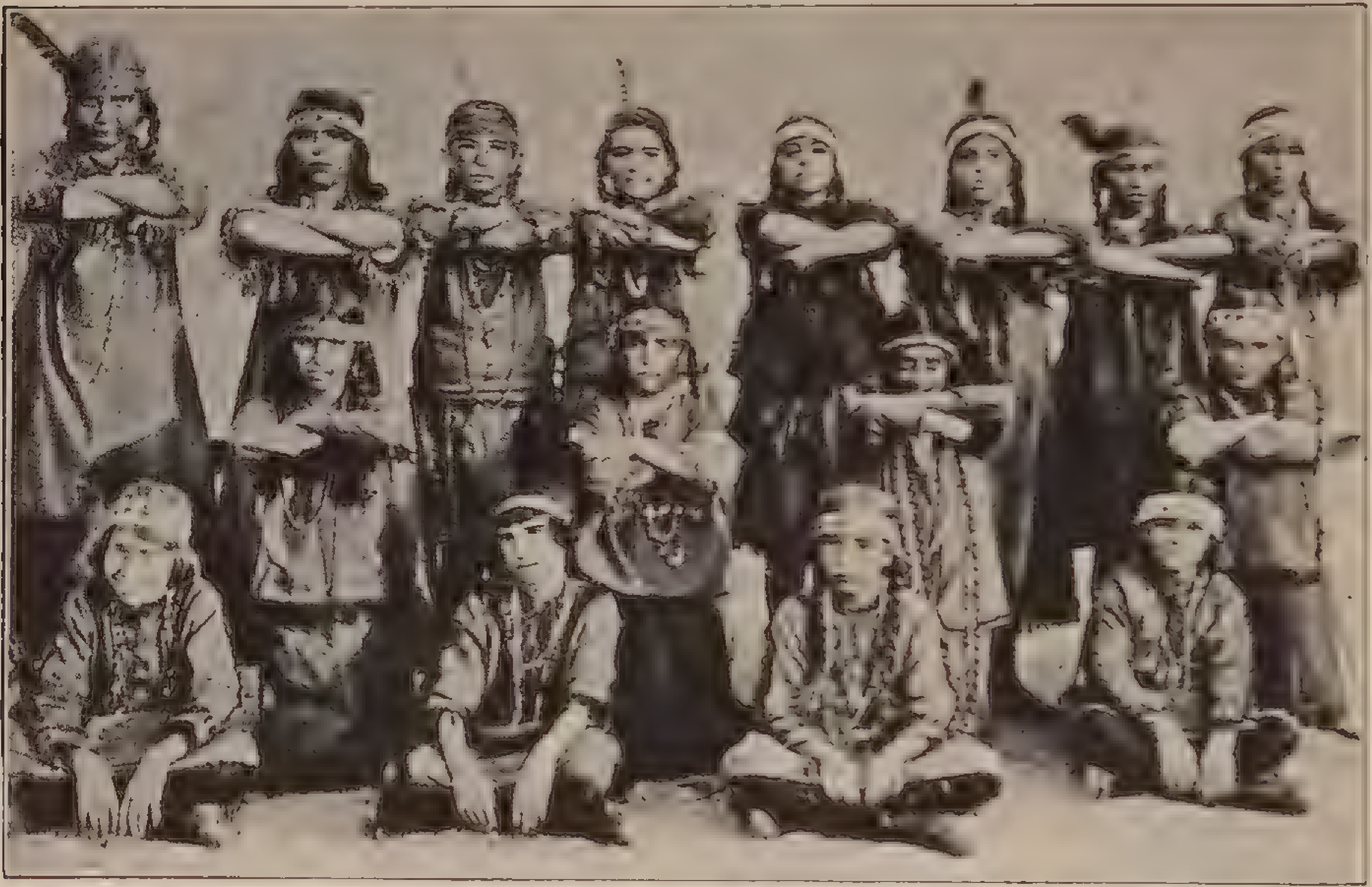


FIGURE 58

A GROUP OF INDIAN GIRL DANCERS

Hop Step, body crouching. Swing head very low. Step and hop on one foot then on the other. Move forward, reverse, pivot right and left.

Jingle Step, body crouching. Several very quick hops on one foot, then on the other, accompanied by swaying the head and body.

Yell spasmodically throughout the dance.

Another Indian Dance. Formation, circle. Number, any number. Indian music. The hop step is used throughout.

With body crouching, swing head very low, step and hop on one foot, then on the other.

(1) Eight steps left; rest eight counts, arms folded, head high. (2) Eight steps right; eight around self; rest eight. (3) Facing center, arms upward raise four counts; lower to floor four counts; sixteen counts. (4) Fold arms, move in circle to right, yell "whoo" on every eighth count; around circle once. (Glide follow step used.) (5) Face right; eight steps right. (6) Swaying body and head repeat 1 four counts, kneel and slap hand on floor five, six, stand seven, yell "whoo" eight. (7) Repeat 5 and 6, rest eight counts. (8) Facing center, arms raised in sun worship, eight counts. (9) Facing center, arms lowered in thanksgiving, eight counts. (10) Move to right with arms raised, eyes upward, around circle once. (11) Rest eight counts. (12) Sit, saying "um-pah" (repeating several times) and slapping floor while chief takes last ear of corn of the harvest to sacrifice in the campfire. Exit using Indian step as above.

A real campfire in the center of the circle (plenty of red electric bulbs and red tissue paper) will help to make this dance very effective. Girls or boys can be used, but preferably boys.

The High School Cadets. This comic group may be named after a local school or organization. The characters are:

1. Commander. Loud voice; good military presence.
2. Private—(real name of performer). The only real and loyal soldier in the army. Executes all commands perfectly.
3. Private "Knockout O'Brien."—Tough character; very aggressive; walks with swagger.
4. Private "Thomas Thumb." Large and clumsy; acts foolish and marches awkwardly; executes all commands wrong.
5. Private "Adolph Scratchandwriggle." Short; clothes too large; very nervous; always shrugging shoulders and pulling up trousers.
6. Private "Algernon Atherton." Dude; neatly dressed; executes commands in affected manner.
7. Private "Ebenezer Snoozelum." Old and lame; uses old broom for crutch; hobbles along and executes commands late; dressed shabbily.

This feature is a burlesque throughout. All enter, marching out of step. Front face on platform. Captain calls the roll, from large sheet of paper carried in his boot; he gives commands, but they are all executed backwards and sometimes not at all. Several soldiers fall out of line and have to be forced back. One is ordered shot at sunrise, but "his mother does not wake him up that early." The Dude forgets his duties and visits with the audience. He is discharged and the Captain calls for a recruit, when the Rube appears and takes Dude's place. The Rube makes a fairly good soldier, but his whiskers interfere. Trouble arises when Private Thumb drops his gun on O'Brien's toe. O'Brien puts on his gloves and deals Thumb a knockout. The Captain calls on them to salute. The flag has been forgotten but the Rube has a red bandana handkerchief to substitute. All salute in a different manner. "Eats are ready," someone yells behind the scenes, and all exit hurriedly except Commander and Private — (good soldier), who march out in a dignified manner.

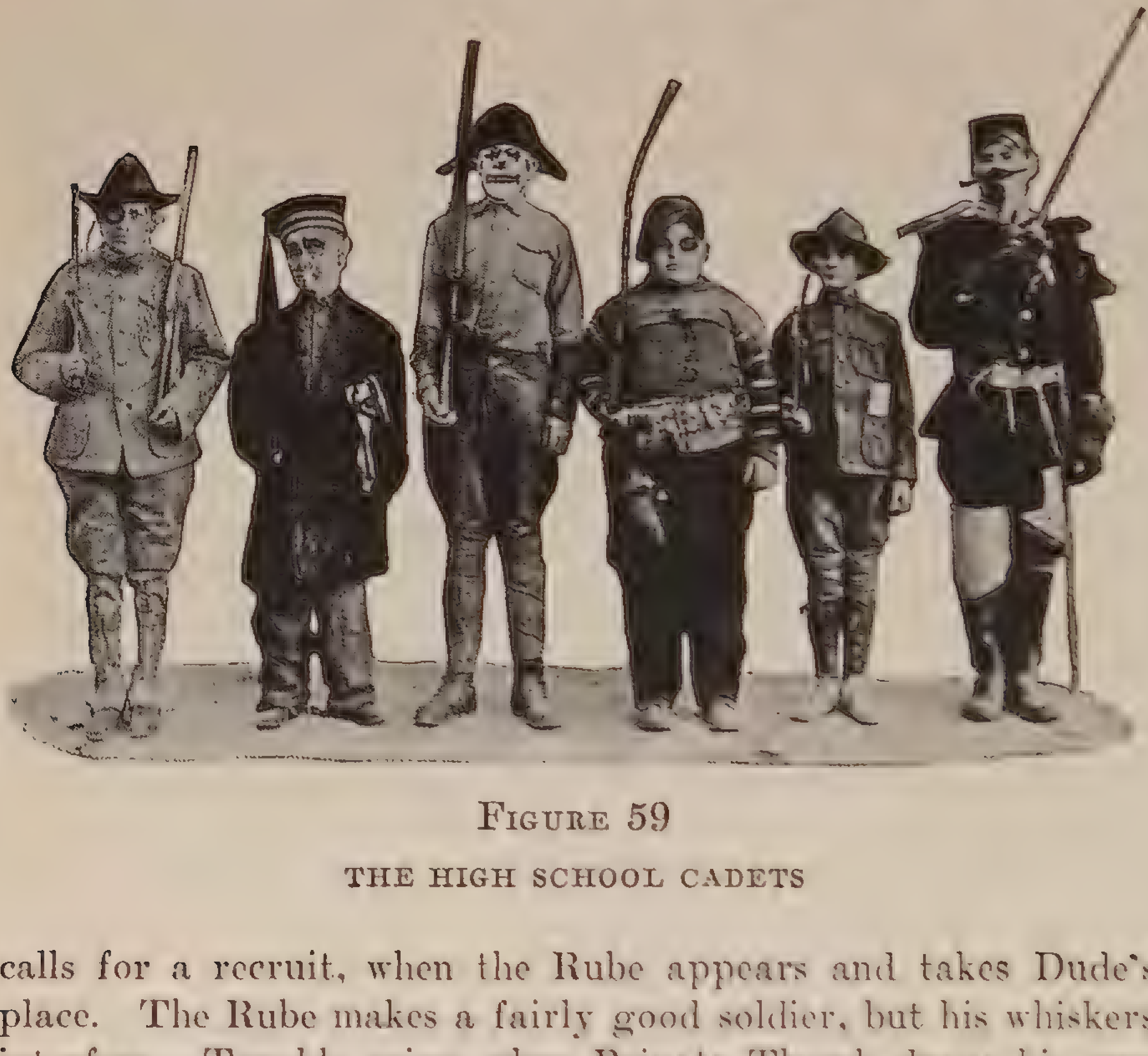


FIGURE 59

THE HIGH SCHOOL CADETS

The Pony Show. This is a dance usually used with the kindergarten children. The boys are the ponies and the girls the drivers. The boys form in pairs, holding hands. The reins are fastened to the boys' arms, or they may hold them. Each girl drives a pair of ponies. They enter, galloping and jumping over low hurdles made for the purpose. They form in a circle on the platform. The various steps can be worked out with them—the gallop, pace, and trot, around the circle several times, then reversing, using different formations.

Folk Dances. Folk dances in costume always take well in connection with the circus, and should be used wherever possible. Detailed instructions for many such dances will be found in the book, "Dances, Drills and Story Plays," by Nina B. Lamkin.

The Mechanical Dolls. Six to twelve girls in full paper or tarleton dresses go through doll movements to music. This is a splendid feature, and the younger girls as well as the older ones will delight in working in this performance.

SENSATIONAL FEATURES

Japanese Slack Wire Performance. Two supports are placed on the stage about twenty to thirty feet apart. A rope with rubber bands fastened to the ends is stretched between. The performers require only tights, a blouse, a conical straw hat (shaped from an old one), and a paper parasol or an umbrella. They skip on stage, bow and smile to audience, dip stocking feet in box of sand, rub sand on hands, hop about and pose while band plays softly. "Music" stops and drums begin roll. Performers prepare for great leap to rope. As they jump upon the rope, cymbals clash and rope is forced to floor. Practice is needed to give appearance of real ropewalking, making it seem to be very difficult to keep balanced. Attendant brings water in glass and performer succeeds in drinking while standing on rope. Climax is reached when one kneels and other jumps over him landing safely on other side. As they jump from rope it springs to original position. As this act is purely a farce much depends upon the agility of the performers to "get by" with it.

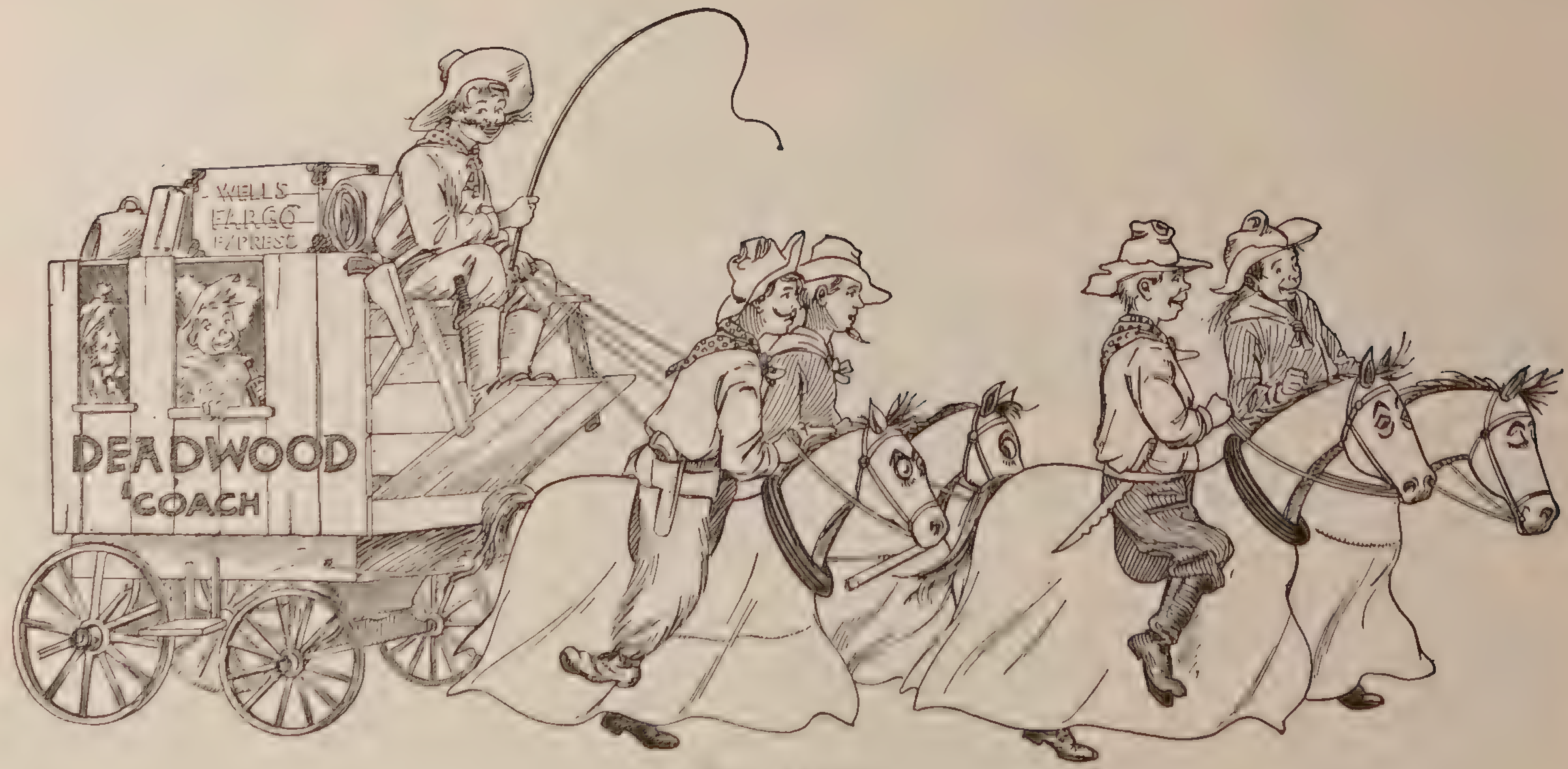

WELLS
FARGO
EXPRESS
DEADWOOD
COACH

FIGURE 60

THE WILD WEST STAGE COACH IS ALWAYS POPULAR

Another Slack Wire Performance. Two barrels are placed on the platform about ten feet apart, and a two-inch plank is laid across the top of them. The plank should have some spring in it. The slack wire performer is lifted to her position on the plank by the stage hands. She makes several unsuccessful attempts to stay on the wide plank. Finally, the stage hands walk on either side of her, ready to catch her, should she fall again. Very clumsily she performs the conventional slack wire tricks. Climax is reached when she drinks a glass of water, which she poured from a pitcher, while kneeling. This stunt can also be worked with two clowns as the principals.

Acrobatics. Have the boys gather up a few old bed mattresses for mats. Get all the acrobats together and hold a try-out. Pick out the most capable. Out of a group of ten boys you can easily find five who can do enough tricks for an act. Let them do the toe roll, hand spring, elephant walk, the wagon wheel, and any other of the well known acrobatic stunts.

Pyramid Building. Let five of the largest boys kneel in a row on the mat. Four of the next smallest sized boys kneel on top of the first five. Then three on top of these, then two, the smallest boy in the group standing on top of the last two. At a command from the instructor the boys "squash," that is, all fall flat on the floor. Another pyramid may be formed by having a number of boys form in a circle, holding arms. Another circle of boys is formed on the shoulders of the first group. With a little practice a third group of smaller boys can form a circle on top of the second group.

Stage Coach Hold-up. All that is necessary is to suggest this feature to one of the leaders among the boys. All boys have read enough about pioneer days, and have seen plenty of Wild West shows and moving pictures, to know something about this feature. The difficult part is the making of the stage coach. Get a large dry goods box and place it on a small cart and nail securely. Cut an opening in the back and two small openings in the sides for door and windows. Cut the two sides out of a small box, nail it on top to the front for a seat for the driver. Throw a couple of suitcases, a small trunk, and two or three "mail sacks" (gunny sacks) on top. With a

Cowboy for a driver and the Rube, Mirandy and a few others for passengers crowded inside the box, the stage coach is complete. Four boys are the horses.

Boys' Relay Races. A contest between different schools is always interesting and exciting. It can be made still more so if the management of the circus offers a prize for the winning team.

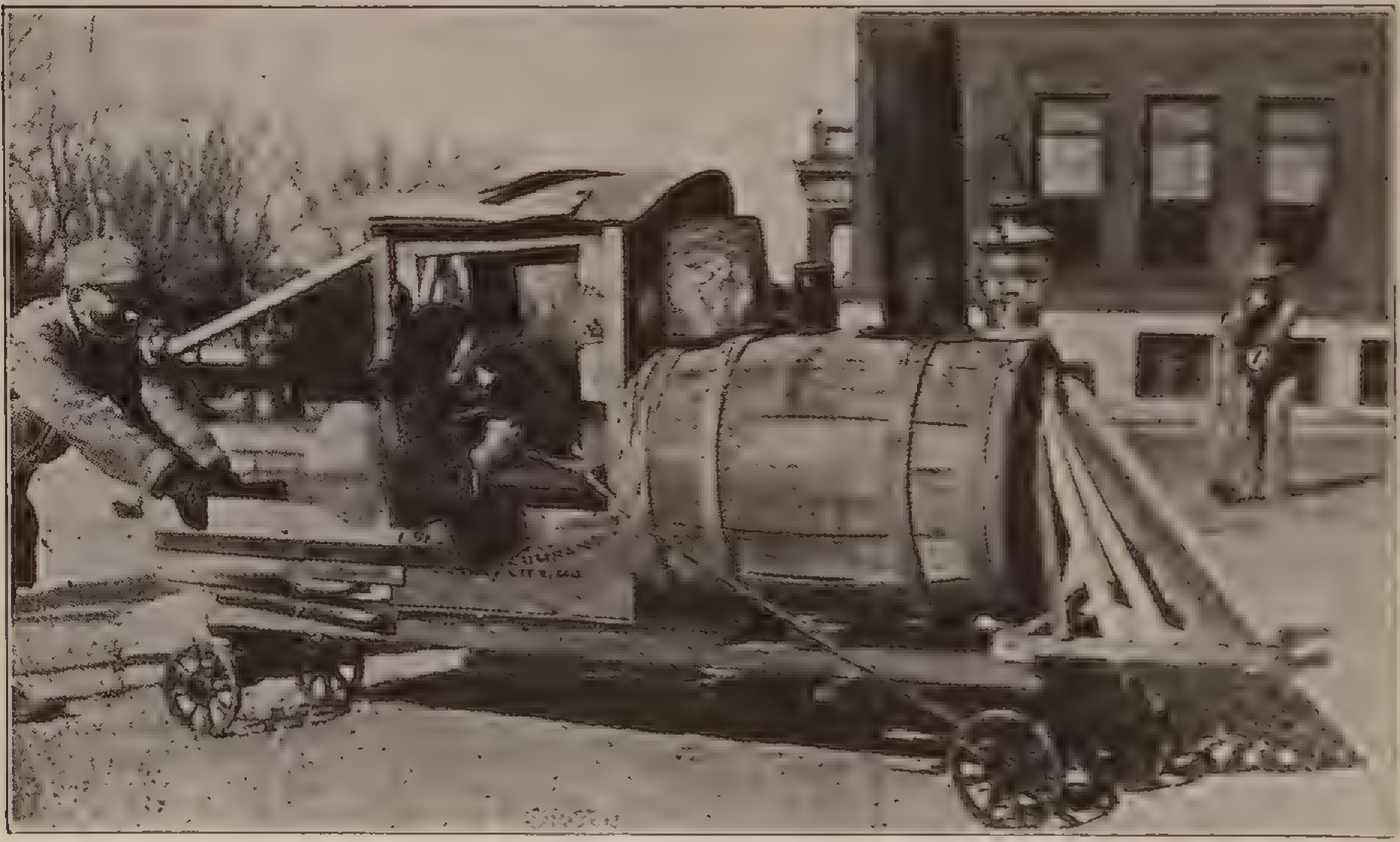


FIGURE 61

ONE CROWD OF BOYS DESIGNED AND BUILT THIS NOVEL PUSH-POWER RACER

Auto Races. Nearly every boy owns an auto coaster. The youngsters will delight in having races, and will do their very best to make a good showing. The autos, if not mechanically propelled, can be pushed by older boys. Teams can be made up just as in regular track work. The boys will work up this feature themselves.

The Death-Defying Dip (*High dive*). This is a sensational feature and can be given very well as a closing number. The principals in the feature are two girls, preferably twins. They are dressed in bathing suits which are exactly alike. The apparatus is a six-by-six foot platform, raised about twenty feet or more above the spectators' heads, and a large "water tank" which is placed on the floor a few feet away from the platform. When ready to start the performance, the band plays an appropriate air and Dare-Devil Daphne, the Diver's Daughter, ascends the ladder slowly. When she reaches the platform she is hid behind a curtain where she manipulates a dummy, dressed exactly as she is. At the exciting moment she releases the dummy, which slides down a very fine wire into the tank supposed to contain water. A big splash occurs. Dare-Devil's double who has previously concealed herself in the tank, throws out a bucket of water and quickly jumps from the tank. The effect is good, especially if the audience knows the twins, and if Dare-Devil's double gets herself wet enough.

CONCERT FEATURES

Strong Man Act. Use a very fat or a very slender person. If fat, array him in a tight-fitting bathing suit. If slender, use a tight-fitting union suit and trunks, accentuating all his joints and points by padding.

He lifts great weights with much preparatory stretching and gymnastics. He is an important individual and takes his time. After each demonstration of strength his trainer fans him with a towel, and sponges his head. He lifts a 1,000-pound dumb-bell made of two basketballs with a broom handle between them, the whole covered with black cloth and the "weight" conspicuously marked. With musical accompaniment he makes several false starts. Finally sand is poured on the floor and wooden blocks are "nailed" around strong man's feet to keep them from slipping. (Stage hand drives nails only partly through blocks). Strong Man succeeds in raising dumb-bell while band is awed to silence. He then contemptuously casts dumb-bell to a distance, where it bounces on the floor. Stage hand enters and carries off the nailed blocks.

By means of a strap, strong man lifts with his teeth a cardboard pyramid labeled "598 pounds." After getting up momentum he swings it in a circle and finally lets it fly at audience.

He balances a table on his chin, a rope being passed from one corner over a pulley on ceiling. Strong Man lifts table to position while stage hand holds the rope. Do not hide the rope, as you are not trying to fool anybody.

Strong Man also bites large nails in two and breaks rod of steel. Have nails and rod previously sawed nearly in two with hack saw.

Mock Prize Fight. For this feature select two of the largest boys. They should be dressed in bathing suits. Have sponges, buckets of water, towels, seconds, and other necessary paraphernalia.

Show the boys how the professionals sit in a relaxed position before the fight and how they shake hands on the first bout. Appoint a timekeeper and referee. The fight should be practiced beforehand and fancy strokes introduced. At knockout the referee counts ten. Two boys carry off the unconscious prizefighter.

Do not drag the fight out too long. Three or four rounds will be enough.

Gypsy, or Fortune Tellers', Dance. Music, waltz: number of girls, two; formation, freely about stage. This is adapted from the Spanish dances. Use aesthetic arm movements throughout.

(1) Run forward, six steps. Strike tambourine on count six. Bow, six counts.

(2) Run backward, six steps. Strike tambourine on count six. Bow, six counts.

(3) Hop-skip, six counts. Turn with hop-turn, three counts. Raking step, three counts.

(4) Repeat (3), four times. On last turn kneel and tell fortunes (placing cards on floor).

(5) (a) Balance-step, forward left (step, raise, lower), six counts; (b) balance-step, backward right (step, raise, lower), six counts.

(6) Turn to left, waltz step, six counts.

(7) Repeat (5).

(8) Step left, cross right, step left, and hop left.

(9) Repeat (5) to (8) toward right.

(10) Reverse and repeat (5) to (9).

(11) Deep bows to four facings.

Plantation Jubilee Singers. The two quartets from the side shows can give this feature, or other talent may be used. Sing rollicking coon songs. The success of this feature is certain, since the good singing will be in strong contrast to the "circus music."

CHAPTER ELEVEN

ORDER OF PERFORMANCE

Ring Performance

1. Grand March. All performers.
2. General introduction by Ringmaster.
3. Clown Band.
4. High School Ponies.
5. Slack Wire Performance.
6. Elephant.
7. Pyramid building and acrobatic work by Clowns.
8. Giraffe.
9. Indian dance.
10. Wild animals. (Monkeys, Bears, and Lion.)
11. Military drill by Cadets.
12. Clown Band; solos from various members.
13. Gook.
14. Clown dance.
15. Magician.
16. Ostrich and Circus Ambulance.
17. Plantation Jubilee Singers.
18. Ball Game.
19. Wedding of Bear and Lion.
20. High Dive.
21. Stage Coach Hold-up.
22. Auto coaster races.
23. Any volunteered features.

Side Shows

1. Wild Man.
2. Ethiopian Beauties.
3. Snake Charmer.
4. $25,000 Beauty.
5. The Oriental Girls.
6. Fat Man.
7. Siamese Twins.
8. Tattooed Man.
9. Fortune Teller.
10. Incubator Babies.
11. The Beauty Chorus.
12. Negro Minstrels.
13. The January Ground Hog.
14. The Swimming Match.
15. The Grave Diggers.
16. The Red Bats.
17. The Monkey Cage.
18. Joseph's Coat of many colors.

The Side Shows can be given as a Concert if desired, in which case they will follow immediately after the Ring Performance. If given as a concert, the following order is suggested:

1. The Wild Men.
2. The Hawaiian (or Ethiopian) Beauties.
3. The $25,000 Beauty.
4. The Siamese Twins.
5. The Tattooed Man.
6. The Fat Man.
7. The Strong Man.
8. Snake Charmers.
9. Gypsies (Fortune Tellers).
10. Jubilee Singers.

CHAPTER TWELVE

THE RINGMASTER

The Ringmaster's costume should consist of a high silk hat, very high wing collar, bright red tie, Prince Albert coat, red trousers, oil cloth boots which come above the knee, a yellow or purple waistcoat, a large gilded iron watch chain, a large paper chrysanthemum in buttonhole, and a real whip with snapper.

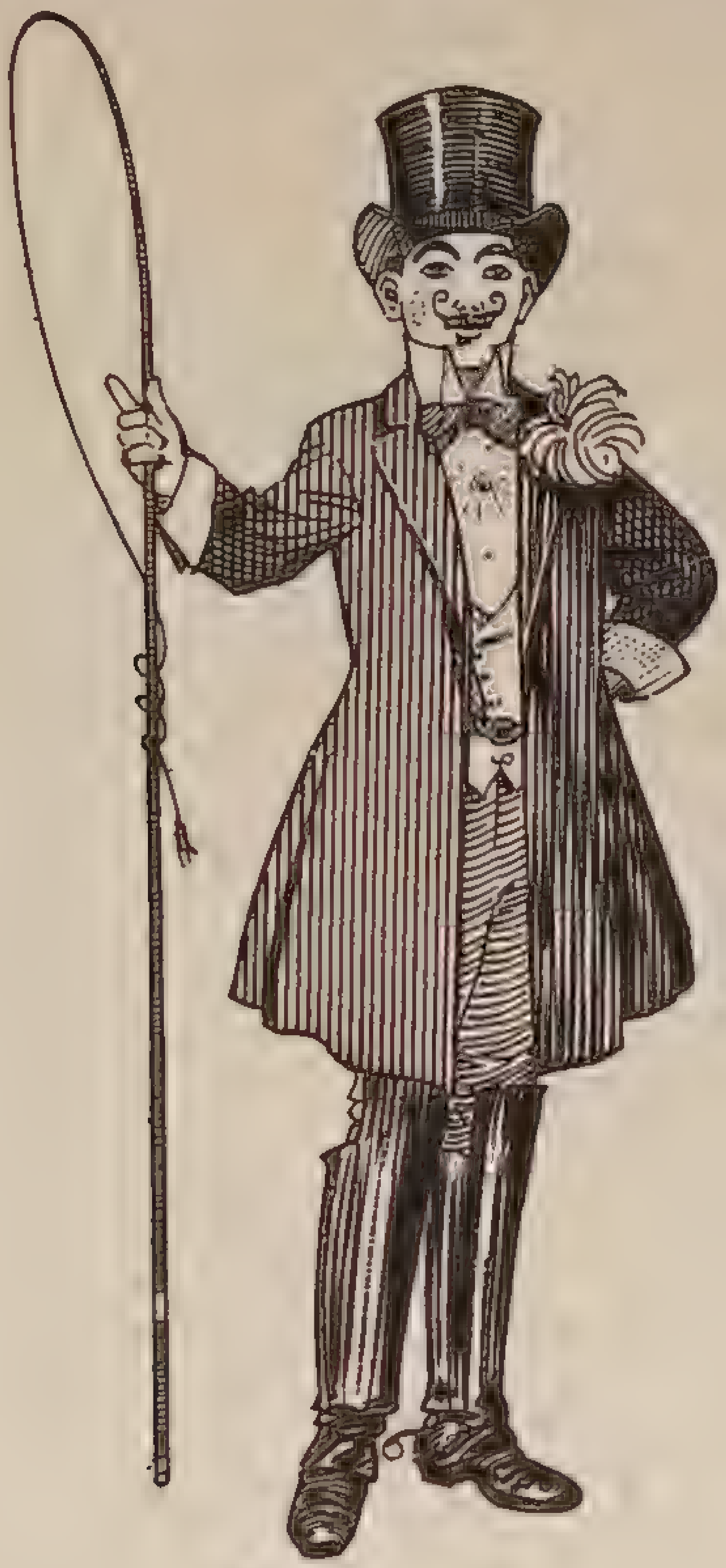


Figure 62

THE RINGMASTER

The face should be covered with flesh paint, cheeks very ruddy, lips red, eyebrows very heavy and black. A black curled mustache is a good asset.

The Ringmaster is the most important man in the general performance. A good voice and a ready wit are absolutely essential. His introductions and comments to the audience interpret the nature of the circus and the various features. His ridiculous remarks will relieve an awkward pause in the performance or the failure of an actor, as well as reassure the performers. He should put into his introductions as much local color as possible. Below are a few suggestions for introductions:

General Introduction

Ladies and Gentlemen: The greatest of all shows in the world today,—(*local name for circus*), will exhibit for your pleasure and approval this evening the most wonderful and remarkable living animals, daring feats of skill and intelligence, a stupendous aggregation of wild beasts, in short, the most unique and hair-raising performance ever presented before a civilized audience. This greatest of all circuses has eighty-nine carloads of animals and paraphernalia and a troupe of over five hundred and twenty-three actors, freaks, showmen, clowns and roustabouts. The show had to be reduced to a one-ring act for this occasion on account of the size of the place in which we are giving it. This wonderful collection of animals and performers has been gathered from all parts of the world and—(*name nearby town*). These selfsame animals have caused many restless nights for Barndoor Bailhay, The Ringtail Brothers, and the Adam Hind Paw Circuses, for they have tried for years to capture them but without avail. I solemnly request that you all sit in your seats and maintain a boisterous silence during the performance. Loud laughing or crying will disturb the audience and terrorize the animals.

Clown Band

We take pleasure and pride in opening our circus with a selection by the finest band we have been able to secure for this occasion. Its name speaks for itself, "Bumplayers," and the charming airs rendered were composed by (*music leader*), the well known music instructor in the far-famed (*local school*). They will bring tears to your eyes. (RINGMASTER *wipes his own eyes.*)

Equestrian Act

We shall now show you this company's idea of a group of performing ponies. (*Ponies trot in.*) These are high-strung, sensitive little animals and require careful handling.

Girls' Clown Dance

Probably there is a reason why clowns in general are male performers, but we are about to show that there is one more thing where woman is on an equality with man. Miss Blank's (*name of person in charge of dance*) clown dance, given by one who is an artist in her line, will prove to you that the female clown is funnier than the male.

Elephant

Next we will present a most unusual attraction. All circuses, of course, carry elephants but no such ones as our Isadore, the largest specimen of the jungle ever exhibited, and of remarkable intelligence. She can do everything an ordinary animal can do, and knows more than some humans.

Pyramid Work and Tumbling

Sometimes there are found, in exceptionally high-class shows, acrobat trainers of marvelous ability. We are fortunate to have the services of such a one, who has trained and directed his acrobats so that nothing seems too hard or high for them to climb to. I refer you to—(*name person in charge*) and his Perfectly Peerless Pyramid Builders.

Slack Wire Performance

Next, ladies and gentlemen, comes our slack wire performance, most particularly slack. Dealing with wires, my friends, is dangerous business, as touching live wires, tapping wires, wire pulling. And now you are to witness slack wiring feats. Notice the height at which the performers risk their lives!

Indians

I trust that none will cause any unusual disturbance during the next number. The Indians that are about to appear before you are the direct descendants and only survivors of the John Smith tribe. They will give you their native dance just as it was taught them by (*name person in charge*) not to be excelled as an instructor of Indians and whites in dancing and war-cries.

Wild Animal Performance

And now we come to the most interesting and delightful of all, the Long Tailed Acrobatic Monkeys, the Nubian Pie-faced Lion, the Ferocious Gazoodelum, and other wild beasts of the jungle.

Military Drill, or "High-School Cadets"

Schools throughout the country (*waves hands grandly*) are training young men in military tactics. (*Name local school*)—has been one of the first to carry out this idea, and has formed what is now considered a model company of young soldiers, under the leadership of Captain—(*name person in charge*). Owing to the lack of funds, this company has generously provided its own uniforms. No expense has been spared in its equipment. The boys are marvels of prompt obedience, intelligence and efficiency.

Magician

My pleasure has reached its zenith in introducing to you Professor Angelo Gonzolollo, who will attempt to perform a few tricks of magic. (*Magician fails to enter. Ringmaster shouts for Magician, who enters and makes excuses.*)

Other Features

Other features are introduced with a few well-chosen remarks in the same bombastic style. Each introduction should be brief. If it is long drawn out, the audience will grow tired and lose interest.

CHAPTER THIRTEEN

TO THE ADVERTISING AND FINANCE MANAGER

The advertising manager is the business man of the circus. He should have charge of the securing and distributing of all advertising matter, such as window cards, handbills, posters, etc. If advertising space is to be sold on programs, or on parade banners, he sees to that also. He writes up the local items about the circus for the newspaper. He distributes tickets for sale, appoints ticket sellers for the general performance as well as for the side shows, and appoints hawkers to sell refreshments.

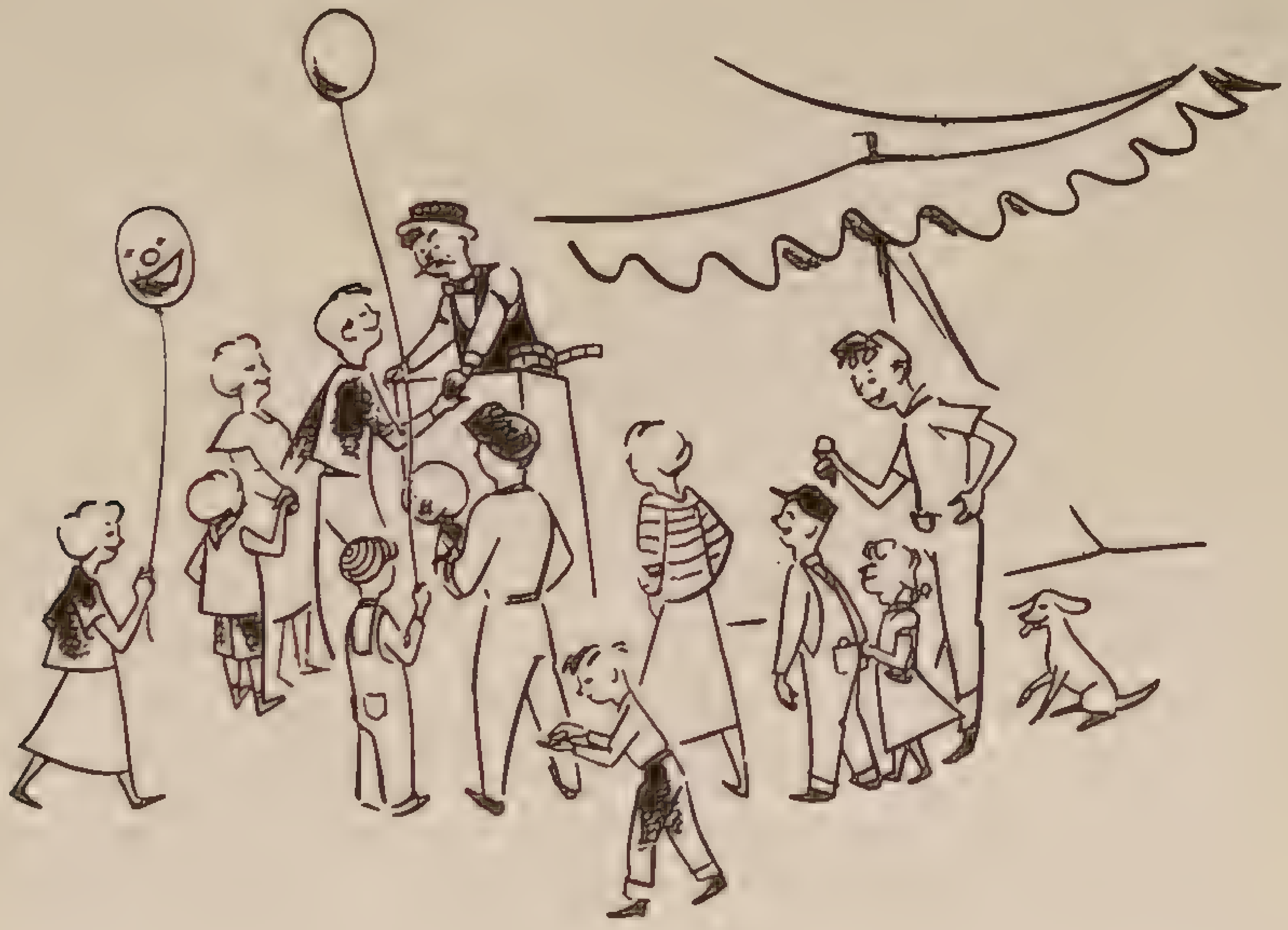


FIGURE 63

THE MAIN ENTRANCE, SHOWING TICKET OFFICES

A parade is undoubtedly the best form of advertisement. The weather may be such, however, that the parade cannot be given, so you ought to have some window cards or posters to distribute. They should mention the place and time of performance, and price of admission, and should be distributed about two weeks previous to date of circus.

Besides the window cards, small handbills may be had to distribute the day of the circus. These can either be smaller than the window cards, or printed from the same form.

Your local newspaper should contain items about the circus at least two weeks previous to the date of the show. Some good stories may be written about the various animals and special features, and given to the editor. Advertising in the newspaper should begin about a week previous to circus day.

Banners giving place, time, and admission price of performance should be carried in the parade, as well as banners advertising side shows and prominent features of the performance.

The general admission tickets can be made by the local printer. Before distribution they should be stamped with some sort of seal, all carefully counted, and put in packages of ten. This makes them more convenient to handle and give out to ticket sellers.

Side show tickets can perhaps be obtained from your local moving picture theater manager in the form of rolls. Or they can be ordered from roll ticket manufacturers, whose advertisements will be found in almost any theatrical paper. They are numbered consecutively making it easy to keep track of the number sold. The ideal arrangement for handling the side show tickets is to have a ticket seller and a doorman at each side show, but this divides the responsibility of handling the cash among many. By appointing three or four good barkers to sell side show tickets among the crowd, each side show will require but one person in charge, who takes the tickets and calls out the merits of his side show in true circus style.

Hawkers may sell ice cream cones, red lemonade, soda pop, peanuts, pop corn, gum and candy. They are responsible to someone in authority who supplies them with their wares. It will be found more satisfactory to supply the hawkers with a given amount of change. They then pay for their wares as they get them, and in checking up turn in the original change.

Remember that more refreshments will be sold if they are offered in sanitary and attractive containers.

Renting previously collected sofa pillows to spectators has been found very profitable. Use only old cushions, and be sure to sew on names of owners so that all will be returned.

Handling the cash may become embarrassing if all does not go well. Have as few people handle cash as possible, and be sure that they are painstaking as well as reliable. Have one person in charge of hawkers, who will be responsible for all revenue from this source. Side show ticket sellers should be directly responsible to the advertising manager. General admission tickets must be handled by some one accustomed to making change.

CHAPTER FOURTEEN

A Model Program for Your Circus

PROGRAM

The Northeast School
presents

THE COMBINED ADAM HINDPAW AND BARNDOOR BAILHAY RINGLESS CIRCUS

(or introduce local name)

Director ....(Name)
Ringmaster ....(Name)

A. Grand March.

B. Professor Bumplayer's Clown Band. Its name speaks for itself. The composer of the charming airs rendered asked that his name be withheld.

C. The Equestrian Act. The famous High School Ponies in their marvelous feats of skill and intelligence.

D. The Wonderful Slack Wire Performance. Notice the height at which the performers risk their lives. A feat never performed before by a human being.

E. Isadore, the Irish Elephant, and the Baby Elephant. The largest and smallest specimens of the jungle ever exhibited.

F. The Perfectly Peerless Pyramid Builders in their perilous acrobatic feats.

G. Katherine, the Arkansas Giraffe. Better known as Katherine, the Obstinate.

H. Indian Dance. Direct descendants of the John Smith Tribe.

I. Lady Zazarabella and Her Group of Untamed Animals. Felis Leo, the Nubian Pie-faced Lion; Watsa Bruin and Family; the Hoopmazoops, the Longtail Acrobatic Monkeys.

J. The High School Cadets.

K. Solos from various members of the Clown Band—by special request.

L. Samantha, the Mysterious Cuban Gook. The only one in captivity. Can add, substract, tell your age and read your mind.

M. Clown Dance. Mirthful and musical.

N. Professor Angelo Gonzolollo Swindler. Watch for his miraculous transportation trick.

O. Nancy, the Siberian Ostrich. She has a keen appetite for watches and other jewelry.

P. The Plantation Jubilee Singers.

Q. The Ball Game on Mount Ararat.

R. The Wedding of the Bear and Lion.

S. Dare-Devil Daphne, the Diver's Daughter, in her death-defying dip.

T. Stage-Coach Hold-Up.

U. Auto Coaster Races.

A GUIDE TO THE SIDE SHOWS

The Wild Man, recently captured near—(*nearby small town*).

Fuzzifonis, the Ethiopian Beauty.

The $25,000 Beauty, who recently won the prize as the most beautiful woman in Paris and who now receives one million dollars per year to travel with this great show and let people gaze at her two hours per week.

The Congress of Freaks. The Fat Man, weighing 528 pounds sterling. The only and original Siamese Twins. The Tattooed Man. The Bearded Lady, and others.

The Beauty Chorus, a ring with every admission.

THE MARVELOUS MUSEUM, comprising the January Ground Hog, the Swimming Match, the Grave Diggers, the Red Bats from Australia, and many other rare and precious articles loaned by—(*local name*) for this special occasion.

MADAM DE PYTHON, the Snake Charmer from the Orient.

THE PERISCOPE. Brought over from France by—(*local name*). Have a look.

PRINCESS KANJMAR. It is not safe to leave the grounds until you have your fortune told. Tell your troubles to the Princess. She will help you out of the difficulty.

HALL OF HILARITY. You will scream, you will howl, you will giggle and gasp, and maybe you will even faint—but it's worth it, so come on in.

ANGELO GONZOLOLLO SWINDLER, the man of mystery.

THE FAT MAN. His pathetic tale of how he grew and grew from a tiny baby while all the rest of the family remained normal will bring tears to the eyes of all who hear him.

CIRCUS COMMITTEE

(Name)	General Chairman
(Name)	Finance
(Name)	Tickets
(Name)	Publicity
(Name)	Tent and Grounds
(Name)	Construction of Animals
(Name)	Costumes
(Name)	Clowns
(Name)	Ring Events
(Name)	Side Shows
(Name)	Parade
(Name)	Ushers and Venders
(Name)	Properties
(Name)	Music

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